



A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.



The interior of the Star Theatre was a miniature Hades in respect to heat on Monday night. The place was crowded, the atmosphere hot and vitiated, and the people sweltered. Even the magnificence of the Kraljys' spectacle Sieba, failed to distract attention from the discomfort of the auditorium. Fans were useless, and the attempts of the clove brigade to cool off between the acts were utterly unavailing. Still the audience stayed through the whole performance, although the curtain did not fall on the last act until close upon midnight, in consequence of the hitches unavoidable on the first night of this kind of piece.

A fortune has been spent in mounting Sieba. The scenery and dresses are of the most expensive description, and an immense number of dancers and auxiliaries are employed in the representation. Nothing has been left undone by the Kraljys to eclipse all previous endeavors in the matter of spectacle. As a pageant, the piece is superb; but the story upon which the splendor is based proved trivial and disappointing. It presented a paste diamond in a magnificent setting. Even the old Black Crook, which could lay claim to little merit in the dramatic department, was far more interesting than Sieba, although in its palmiest days it never was equipped with such a gorgeous mise en scene as the present production. Sieba is a mass of inchoate splendor having very little rhyme and still less reason. But as an imposing show of fine scenic pictures, dazzling costumes of infinite variety, pretty women and graceful dancers, it unquestionably delights the eye and tickles the fancy.

Sieba is a translation, by Edwin F. De Nye, of a European fairy-piece which has enjoyed runs in Paris, Berlin and Vienna. The original was founded upon one of Hans Christian Andersen's tales. The heroine is a maiden who, to remove a spell of enchantment by which her seven brothers have been transformed into ravens, vows to remain speechless for seven years, during which she engages in weaving garments that are to change them back to human form. Sieba is found in the hollow tree which is her domicile by a handsome huntsman, Prince Harold, who woos and weds her. Through the influence of a relentless evil spirit their children are also transformed into birds of ill-omen, and the husband casts Sieba from him as an emissary of the Devil. After passing through a variety of torments the girl eventually sees the fulfillment of her task, and all ends happily. Incidental to the piece are pageants and ballets of a gorgeous character. The festal procession at the close of the first act is a marvellous display. Soldiers, hunters, pages, knights, musicians and retainers manœuvring rapidly form a perfect kaleidoscope of brilliant colors. The stage band played out of time with the orchestra, however, and destroyed the rhythm of the marches. Act Two closes with a thrilling tableau, depicting an assault upon the walls of Harold's castle. Hundreds of men in glittering armor give this picture a brilliant effect, but the abrupt manner in which it is shown, without being preceded by action of any sort, robs the arrangement of much effectiveness. The audience has not time to appreciate the grandeur of the scene before the curtain has descended and closed it from view. The feature of the third act is a scene in hell where an infernal ballet is introduced, led by Signor Camerano and Mile. Milan, two gifted dancers. In the fourth act there is a divertissement by Brianzi, Locatelli and the ballet. The palace of Electra in the last act, lighted with myriads of incandescent bulbs, formed a dazzling picture.

The dramatic personae are entrusted to capable people, but few, if any of them, have suitable opportunity for effective work. The title rôle is represented by Odette Tyler, a beautiful young woman, whose pantomimic action is vivid and truthfully expressive. Her lover, the Prince, is played passably by A. L. Lapman, who looks romantic enough but speaks in a singularly commonplace and monotonous manner. Vernon-Jarreau shows cleverness as Puck, singing several songs very well and making a shapely appearance in a number of dresses of scant cut. Amy Lee plays Sybilla brightly, but the music allotted to her is unfortunately not pretty. Two or three hand some women, including Olga Branson and Bonnie Wilton, are seen as fairies. M. A. Kennedy is lugubrious as a satanic monk, Nicodemus, and John Jack and Frank Tannehill, Jr., have had parts with which they can do positively nothing.

Sieba will draw a show of scenery, dresses and a parade of dancers and singers. More money has been spent upon it than on any previous spectacle seen in New York, and the promises of the management in this regard were not exaggerated.

So far as the text is concerned, The Seven Ravens at Niblo's Garden is identical with Sieba at the Star Theatre. But in the manner of presenting it and the scenic and Terpsichorean accessories there is a very considerable difference. Comparisons are always odious, and in the present case it would be unfair to institute them to any great extent, inasmuch as the projects of both spectacles have done their best, and both performances possess merit of a distinct and opposite character. Poole and Gilmore's production is superior to the other in its dramatic company, its musical features and its electrical novelties, but its inferiority is noticeable in the stage-setting, the costumes, the pageantry, premieres dances and corps de ballet. But nevertheless it is extremely sumptuous and reflects credit upon the management as a first attempt to do this kind of piece on their own account.

As we have said, the play is similar to Sieba, there being few differences except in the nomenclature of the characters. Here the heroine is Rosalind and her lover is Count Walter. She is devoted to the object of freeing her seven brothers from their bondage, and her affairs are the cause of a feud between good and wicked spirits. The costumes are picturesque, the scenery handsome and quite a large number of people are employed in an auxiliary capacity. In the first act there is a snowflake ballet, wherein the dancers appear in light garments of delicate hue. The main feature of Act Second is the battle scene, which is rendered realistic and dramatic by a spirited attack upon the Count's castle, followed by terrific explosions that cause its walls to crumble away. Here the immense mechanical advantages of Niblo's stage are manifest. The tower of roses in the ensuing act is a beautiful scenic conceit. Thousands of artificial flowers fastened upon gauze wings are used. Here there is a bird and flower ballet, and Mile. Theodora de Giller and Signor Mazzantini demonstrate their salutary agility. The finale of the piece, an Amazon march, is highly effective.

The cast is an admirable one. Gustavus Levick as the Count is vigorous enough to suit the fancy of the most exacting gallery god, and Blanche Thorne poses and gesticulates gracefully as Rosalind, the mute maiden. Messrs. Lotta and Pigott are amusing as the ecclesiastic hermit and the cellarer, respectively. Pauline Hall is successful as the good spirit, Lovesoul, cutting a handsome figure and singing very well for a recruit from the burlesque school. Mattie Earle and Carrie Wallace acquit themselves creditably in minor parts.

On the first night the performance moved along with remarkable smoothness, no delays of a serious nature occurring. It was over a few minutes before eleven. The Seven Ravens is likely to have a prosperous career.

Faas rose and fell in waves at the Union Square Theatre on Monday night. A large and perspiring audience attended the first representation of Quena, Mr. Tillouson's play, which has come to us after a season in the far West and San Francisco. The play was given a cordial reception, but at no time did the audience give vent to enthusiasm. But this may be ascribed to the weather and the weakness of the leading lady in the title rôle.

The plot: Quena, an American country-girl, is wooed by Lord Walter Huntington, to whom she is clandestinely married when the play opens. The Earl of Chamios, the young Lord's father, suddenly calls him home. The couple part with tearful protestations of never-dying love. On his arrival home the young Lord is stricken with brain fever and loses his sight. In the meantime Quena believes herself to have been basely deserted. Not having a marriage certificate, and feeling keenly the disgrace, the young girl flies from home and takes refuge in a city attic, accompanied by a faithful friend but a very erratic young woman, Florence Nightingale Fletcher. A report of her death is published in the home village newspaper, and the obituary speaks of the fine voice possessed by the "deceased." A bright idea flashes upon the subject of the obituary—she will fly to Europe and enter the ranks of the lyric stage. This is the climax of the first act. A lapse of six years finds Quena in Paris—a successful prima donna, under the name of Mile. Rene. She is devoted to her child, a little girl. Two friends, Frank Horton and Miss Nightingale, are with her. Her husband, who is gradually recovering his sight, hears her sing, and the voice, recalling the past, has a strange fascination for him. He believes his wife to be dead, and is shortly to be married to Alice St. Claire, who is jealous of her blind lover's attentions to the prima donna. After a time the wife can no longer conceal her identity and reveals herself, to the consternation of the old Earl and Miss St. Claire. At first the wife repulses the husband, who has followed her to her American home, but the pleadings of the child bring about a reconciliation. This is the plot stripped of a few unimportant details.

Lillian Spencer's Quena weakened the whole performance. She was physically unequal to the rôle. At times, in the exciting scenes, she seemed to be about to rise to the

occasion; but invariably fell short, and sunk back into the slough of insipidity. Ethel Plympton's Lord Walter was an earnest performance. He easily carried off the honors, and was several times recalled. Miss Spencer's friends brought her to the footlights as frequently. Sadie Martinot, as Florence Nightingale Fletcher, supplied about all the comedy in the piece. As a young woman lightly scheming for a rich husband she provoked mirth with almost every speech. The Frank Horton of Henry Holland, an unimportant part, was well played. John Henry Wilkins, Florence's suitor, in the hands of J. W. Summers, was a little suggestive of Raymond's Sellers, in that he had a Stomach Wreter to dispose of. He served as a very good foil to Florence's capricious. Charles L. Harris, as the Earl, made a fine stage presence—that was all. Ethel Greybrooke as Alice St. Claire, Louise Dickson as Mrs. Montrose and Kate V. Toney as Anna Montrose were all excellent. Little Edith Widmer, as Little Quena, received deserved applause for the delivery of a few pathetic lines in which there was a noticeable absence of parrot chatter.

The play was well mounted. Act Two, the American Legation, by Harley Merry, received a round of applause. Quena is announced as the bill until Sept. 9, when Lynwood will be put on.

Mr. Hoyt's laughable Rag Baby was seen at the Fourteenth Street Theatre Saturday night by a goodly gathering, which included a detachment of the noble army of professional first-nighters, who plentifully abound at this season of the year. They roared immoderately over the funniness of the piece and applauded very liberally the musical bits with which it is thickly spiced. The Rag Baby is probably the most entertaining of the frothy farces of its kind now before the public. And it is justly popular on the score of cleanliness as well as comic merit. There is nothing in it that is suggestive or coarse, and if some of the fun is of a boisterous character it is never offensive. Some changes have been made in the cast since the piece was played at Pastor's a few months ago. The part of Venus, formerly acted by Jennie Veamans, is now played by Bessie Sanson. Miss Sanson is as successful as her predecessor, but in a different way. Miss Veamans was given to what is slangily termed "jokeyness," and her performance, although taking, had the savor of variety business. Miss Sanson, on the contrary, is a genuine soubrette, whose methods are thoroughly legitimate. She never steps over the bounds of modesty, and her points are made by commendable means. She looked pretty and entered upon her duties with sparkling earnestness. In common with several other members of the company, Miss Sanson suffered from nervousness, but this was only apparent when she sang. Tony Jay, the nice young man who pursues the baby and runs the drug-store, was excellently played by Charles Drew. He was gentlemanly and lively in a light and airy sort of way. Frank Daniels as Old Sport has lost nothing of the quaint humor that formerly characterized the impersonation. Mr. Daniels is very funny in this part. He may not be able to play anything else, but his odd personality is capably adapted to the requirements of the enthusiastic admirer of Sullivan.

The Policeman was amusingly represented by Mark Sullivan, and H. J. Conner in his several "doubles"—particularly the dude tramp—kept the house in good humor. The other tramps, etcetera, were satisfactorily given by W. H. Stedman and E. A. Osgood. A graduate of the Madison Square Theatre, Rillie Deaves, created a pleasant impression as Clairette, singing passably and dancing gracefully. The other boarding-school misses were very attractively presented by Misses Lane and Jackson, and Helen Reimer showed versatility in several characters. The setting was excellent.

The Grand Opera House was filled on Saturday evening, and the season opened auspiciously with Mr. Campbell's popular men's drama, The White Slave. The leading part, Lisa, was played skilfully by Isabel Morris, who won the sympathies of the audience at the start and retained them to the end. Daphne, the octoon girl, found dramatic representation in the hands of Josie Loane, and the smaller female rôles were well played by Misses Baker, Morton and Downs. The Clay Britton of Frank Roberts was a robust, manly piece of acting, and Lary, the villainous contrast to this specimen of Kentucky chivalry, was satisfactorily rendered by Frank Foster. Thomas Burns made Sitch, the lawyer, sufficiently comic, and the other parts were distributed among players able to cope with them. The play was well mounted. The White Slave remains the attraction at the Grand Opera this week. Next Monday Storm Heaven will be presented. Several of the Greely survivors will lend realism to the performance by appearing in the Act II scenes. They have been specially engaged for the purpose by Shook and Collier.

Mr. Miner's beautiful People's Theatre also reopened on Saturday night, when his own company appeared in that best of British modern melodramas, The Silver King. The scenery was new and expensive, the cast a strong one, and the audience greeted the stirring episodes of the story with hearty approval. The rôle of Wilfred Denver was on

this occasion acted for the first time by Frederic de Belleville. The gentleman's handsome face and commanding presence gave emphasis to the character, and his finished acting gave pleasure to the spectators. The scenes wherein Denver assumes a disguise, and personates an idiot, were made particularly effective by the manner in which Mr. De Belleville sank his identity. Eleanor Carey's Nellie Denver was a highly artistic representation. By the exercise of her emotional powers she worked upon the sympathies of the observers, and brought out the handkerchiefs at several periods in the play. Miss Carey looked extremely handsome and dressed her part tastefully. Of John Jennings Daniel Jukes we cannot speak in terms of praise. He acted the part of the faithful servant in a style which caused the thoughtless to laugh, but the simple-heartedness and rare devotion of the old man were not discernible beneath the actor's incoherent speech and senile demeanor. F. McCulloch Ross played the Spider admirably. He is an English professional, with the advantage of gentlemanliness, intelligence and distinctness of articulation in his favor. Elijah Coombe, the "fence," was humorously done by Charles Foster, and Charles Hopper gave a neat performance of the crooked Harry Corbett. Most of the minor parts were carefully acted. The Silver King will be succeeded at this theatre next week by The White Slave.

The opening at Koster and Bial's concert hall on Saturday signified a new departure, the ordinary olio being supplemented by an operetta called Love in ye Days of Charles ye Second. It contains some rather pretty music and the cast includes two or three capable people—notably Fred. Clifton and Walter Hampshire—but the scheme did not appear to please the patrons of the establishment, who go there principally for farcical and vaudeville. The comedy, Tat, with Agnes Wallace Villa as a heroine in rags, was well acted. Samuel B. Villa appeared in his convulsively funny performance of Pocahontas, in the burlesque of that name. Mr. Villa could elaborate this burlesque and run it at Tony Pastor's for a whole summer. He was ably assisted by Miss Salza Deshon, his two pretty little daughters, Lucie and Vee, and the whole company. Josie Norman, in a melange of songs, was fairly well received. The Delmanning Brothers gave some excellent "dandy nig" specialties. Walter Stanton was very clever in farinard mimicry. The Howard Sisters gave a neat turn in medleys, jigs, etc.

Mr. Villa is to be congratulated on the successful opening of his fifteenth season. At the Madison Square preparations are already made to celebrate with a suitable souvenir the tenth performance of May Blossom. In common with all the theatres this one feels the falling off in receipts induced by the heat, but there are nevertheless better houses witnessed than circumstances would seem to warrant. The piece maintains its freshness remarkably well, and the actors have not dropped into the careless and mechanical habits generally associated with long runs.

Minnie Madden's second week in Caprice at the New Park duplicate the first, so far as public interest in the performance is concerned. The play is universally commended, and the star's acting is productive of many compliments. Were it not that other arrangements prevented, there is no doubt that Caprice could continue to large business at this theatre for a month at least to come. On Monday next Wanted—A Partner will be given here by R. F. Graham and a talented company of merrymakers.

Our Colored Friend has met with a larger measure of success at Tony Pastor's than was anticipated. It will be withdrawn on Saturday night, however.

The Musical Mirror.

There was a small audience at the Hippo Monday night, not more than two hundred people being in the house. This falling off was due, of course, to the heat and counter opposition. Wallace's Maritana was sung. The artists did not distinguish themselves. The best work of the night was done by Signor Campobello as Don Jose, but it was a tame performance notwithstanding. Miss Randall found herself overweighed with the title rôle. The music was too high for her. Alfred Wilkie who appeared as Don Cesar, was scarcely audible. The other parts were indifferently rendered. On Sept. 1 Rice and Dixey's burlesque Adonis will be brought out here for the next time in this city.

The Little Duke has been running along to large houses at the Casino, but the present week finds many empty seats in the house. When the weather moderates there is little doubt that the former prosperity of this delightful performance will be renewed.

Professional Doings.

—Everyone will be played in all the large cities by Aimee. This is in addition to Manhattan.

—Virginia Brooks, Clara Fisher Mander and Hart Conway are with Rehan's 7000 company.

—Paul Arthur and Frederic de Belleville are spending all their spare hours with Stuart Pond on his yacht.

—Annie Standish, wife of Walter Standish, has several offers. She will not go with The Lights of London.

—Among the people who will support The are Lary, Medieres, Duplan, Guy, Aulland and Mile. Lefort.

—Dan Rice, the old time circus clown, was the recipient of a benefit at Robinson's Opera House, Cincinnati, 17th.

—Emma Abbott's manager informs a Mirror reporter that the "Western favorite" will make a metropolitan appearance this season. Miss Abbott has been studying under Marchesi, in Paris. Her company of seventy-two people will include Laura Bellini, Lizzie Annandale, Clara Bonheur, Marie Hindle and Castle Fabiani, Beignoli, Tagliapietra, Campobello, Braden and Walter Allen. Last season eighteen operas were produced. The repertoire this season includes thirty-two.

—Helen Sedgwick is busily preparing for her tour in Silver Spur, under E. F. Bent's management. Scott Marble claims the Spur to be the best work of his pen. Her manager writes: "The part gives Miss Sedgwick a chance to jump from comedy to tender pathos, beside including a song and dance, hanjo solo, and a sparkling French song." The season opens Nov. 17, as Miss Sedgwick says she has no desire to court public favor with a new play and star while brass-bands and torchlight processions hold the fort.

—Maggie Mitchell's company will include Charles Abbott, R. F. McClannin, George A. Parkhurst, E. G. Spangler, Frederick E. Queen, George Carlisle, Thomas Leonard, James T. Galloway, Mrs. E. A. Eberle, Lillian Anderson, Mamie Galloway, Lizzie S. Hudson, Janet Henry and Maude Lene-gue, H. T. Paddock, manager; Charles S. Mitchell, treasurer; H. E. Sanford, advance; Otto Vogler, musical director; James T. Galloway, stage manager.

—Following is the roster of the Dalys' Vagabond company: Thomas A. Daly, William Daly, Jr., Robert Daly, Daniel Daly, Lizzie Derous Daly, Lizzie Daly, Charles Ward, George W. Derous, Eugene Sullivan, Jennie Williams, Josie Devoy; George Byrne, leader of orchestra. Executive staff: John M. Reber, manager; Charles Brooks, treasurer; W. J. Chappelle, business manager; Arden C. Chappelle, assistant. As a result of the recent successful engagement of the Dalys at the Boston Museum, a return engagement of two weeks has been made, opening Nov. 3—the first travelling company to appear at this house during its existence of forty-four years.

—Jennie Kimball will provide a new company for Little Corinne this season. Of the old company only the Lucier Family will be retained. Kittens, the new play for the precocious comedienne, will be produced in the late Fall season. It is the joint work of Fred. Lyster and Oscar Weil. Corinne has made wonderful progress in the past two or three seasons. Although still a child, she has increased in stature since her appearance in New York, and her progress in the art of acting has kept pace with her growth. Jennie Kimball writes: "I sometimes wonder what the future of the child may be. At times she even surprises me. Possessing the chic and abandon of the French school, she will at times drop into pathos and sentiment that moves an audience to tears. My ambition is to send her abroad and educate her for the lyric stage." Corinne is now playing a season on the New England circuit, where she is a favorite.

—Several weeks ago George Edgar Montgomery resigned his place as the dramatic editor of the New York Times. Mr. Montgomery is now writing the articles on books and authors which appear frequently in the Graphic, the special weekly articles on subjects relating to the drama in the New York Mirror, special articles on literary and social subjects for the World, special correspondence for the Springfield Republican and Boston Advertiser, and regular weekly correspondence for the Philadelphia North American, the Albany Express, the Pittsburgh Chronicle Telegraph, the Washington Herald, the New York Truth and the Buffalo Courier. Mr. Montgomery is also contributing poems and articles to The Manhattan, The Century, Harper's Bazar, Youth's Companion, Chicago Current, Harper's Weekly, and other periodicals and magazines. Some time during this month W. A. Pond and Co., the well-known publishers of music, will publish a new national song called "Song of the Sea," words and music by Mr. Montgomery, and piano arrangement by David Graham. The words were printed recently in Harper's Bazar.

Calls.

—Edwin Thorne's Black Flag company will assemble for rehearsal at the Academy of Music, Buffalo, on August 25, at 2 P. M.

—Rehearsals of the Hoop of Gold company began at Turn Hall, Fourth street, this city, yesterday.

—The Harrison Groulay company meet at Sumner and Brown's office to-day (Thursday) at 2 P. M.

The Readers.

Actors look upon public readers with a certain amount of suspicion, and writers for the newspapers crush them with a word,—"eloquists." To be an eloquist is, evidently, to be a very depraved and tiresome person. But it is possible that actors and writers are, after all, somewhat unjust, in spite of the fact that public readers are supposed to be bores. Many of them are, without doubt, bores; yet actors may also be bores. I hope the actors will forgive me for making so candid a statement. As I am writing in their interest, with sympathy and frank honesty, they must let me say my say, and count this at its value. The best readers are excellent teachers, or, rather, exhibitors of things which intelligent actors should understand. They are not tiresome, by any means, unless charming and thoughtful interpretation of literary work is stupid and useless. I have watched scores of "Shakespearean" performances on the stage, and they were certainly as slow and dull as possible. But I have observed Shakespearean plays illuminated in recitation by one man, and that man was apt to be worth a dozen actors. He was an actor; I mean in a high sense. He conveyed, by gesture and speech, the lucid and dramatic purpose of his author. Is not that the object of true acting?

Those who study the stage know that actors are inclined to regard self-culture with indifference. I have listened to distinguished players—players, too, of broad experience and ambition—discourse upon the voice with astonishing ignorance. They believed they knew what they lacked the least knowledge of. Traditions had hardened them in their vices, and they were quite sure that these vices were radical virtues.

Nature gives to most children a sweet, open, natural voice; but the artificial emotions which seek expression in later years corrupt tones that were once pure and musical, so that the majority of matured persons have unpleasantly harsh voices. There is no reason, however, why actors, whose voices are an important part of their stock in trade, should disgust us with nasal twangs, plethoric murmurs, and other strange sounds. It is their business to learn to speak distinctly and agreeably before they go upon the stage. There is, perhaps, a delusion which helps to make actors indifferent to vocal culture; tragic drama and blank-verse are no longer in fashion; elocution may have been useful when blank-verse was the language of drama; but the language of drama to-day is an ordinary, colloquial speech, delivered without effort. Experience shows in the most practical way how complete and misleading this delusion is. The restraints of language in drama have, in fact, been thrown off; for that very reason actors are tempted now to use a fair language. One seldom hears proper, effective speech in any theatre. If the actors of yesterday mangled blank-verse, those of to-day destroy simple prose.

Imagine an actor who is anxious to get his voice under perfect control. In the first place, he must learn to pronounce words accurately and elegantly; he must articulate sounds and enunciate syllables with fluency. This is not an easy matter. Then he must rid himself of wrong habits of utterance. A pure tone is as necessary in speaking or reading as in singing. This much accomplished, his greatest stumbling-block is removed. Style, force, stress, pitch, inflection, quantity, pause, movement, rhythm, emphasis—these are to be mastered afterward.

There is an intelligent and sympathetic public for the reader, if he is worth listening to; and this public has grown more numerous and critical during the last few years. This public supports the theatre, or assists in supporting it—a fact that ought not to be lost sight of by actors.

George Vandenhoff was formerly a rather accomplished actor. He made his last appearance here, I believe, with Charlotte Thompson and Genevieve Ward—as Macbeth and Wolsey. He is particularly happy, in his reading, as a delineator of characters by Dickens and Shakespeare. Mr. Vandenhoff does not force his personalities on the platform. His labor is chiefly that of interpretation. He effaces himself for the benefit of his author. Technically, his merits are offset by an untimely drawback. He is not the possessor of a good voice. His voice is hollow and husky, coming from the throat. At a first hearing you would not suppose that he could make effective use of it. But it is a fact that any voice, no matter how poor it may be, can be adapted by right training to the requirements of harmony and inflection. Mr. Vandenhoff's voice is a conspicuous example of the results of training in an impure tone. Had as his organ is, there are few readers who produce better vocal effects than he does. One listens to his delicate inflections and correct emphasis with delight. Mr. Vandenhoff is heard with most pleasure in prose passages that come near to low comedy or caricature; yet his range is wide, and his serious work is marked by admirable breadth and dignity of style. Nothing could be more real, more full of vital humor and pathos, than his reading of scenes from "Dombey and Son."

Locke Richardson enjoyed, until this year, an almost uninterrupted popularity in New York. If he has lost ground here, he has gained ground in Boston and elsewhere. Although not technically an actor, he possesses

much of the power and spirit that belong to the stage. That is to say, he is able frequently to identify himself with a character in such a way as to produce an illusion. His method, of course, is that of the elocutionist, and he takes no pains to conceal this. There is neither strain nor affectation in his reciting. For Locke Richardson reads wholly from memory. He has little personal magnetism. But he has a sweet, strong voice, which he modulates with ease; agreeable presence; an intelligent appreciation of gesture, and great sincerity.

A. P. Burbank is essentially a mimic. His purpose is to amuse, not to interpret, and to amuse by the broadest imitations. As a mimic he is exceptionally gifted. His Rip Van Winkle, for example, might be called a reproduction of Mr. Jefferson's creation; it is not merely suggestive of the original performance, it is an embodiment of the actor's conception. The tricks of voice and gesture, the joyous and vagabondish grace, the careless and free-hearted joviality; in fact, all the traits that distinguished the Rip of the stage are reproduced with surprising and humorous accuracy. A good mimic presupposes a good actor, though one does not necessarily follow from the other. But the inference is logical, and has experience to recommend it. Some of the most noteworthy English and French actors—especially comic actors—have been renowned as mimics. On the other hand, a Foote may be a successful mimic and a very unsuccessful actor. How the case applies to Mr. Burbank it is impossible to say. But it may be admitted that, outside of creativeness, he possesses the faculties of a fine comic actor. Mr. Burbank's repertoire of characters includes Rip Van Winkle, Bottom, Conn. Col. Sellers, Joshua Whitcomb, the First Grave-Digger, and other popular personages of the stage.

Charles Roberts, Jr., is a thoroughly trained reader. In grave earnestness, in harmonious combinations of tenderness and pathos, his work is best and most sympathetic. Thus, Owen Meredith's "Aux Italiens," a poem in which pure and impassioned sentiment is expressed with quaint force, is recited by Mr. Roberts with a singular fervor of touching and melodious utterance. Neither Mr. Richardson nor Mr. Vandenhoff could recite that poem with the same impressive effect. His reading of a more powerful and picturesque poem, "Tiger Bay," is also striking, though it is marred by a fault which is all too noticeable in his Shakespearean recitals; this is a tendency to place too strong emphasis on certain words and lines, the result being a disagreeable effect of loudness. I have seldom listened to a more perfectly cultivated voice than that of Mr. Roberts. Its natural tones are clear, sweet and full, and it is used with quite uncommon skill and taste. Mr. Roberts has little genuine humor, and he is above everything else an elocutionist. He is not flexible enough for the stage.

Sidney Woollett is an Englishman who has spent a good part of his life in the study of Shakespeare's plays. He has an extraordinary memory. Shakespeare, Tennyson, Longfellow and half-a-dozen other poets are permanently lodged in his head. He does not recite the text of a play or poem with absolute accuracy, though he makes comparatively few slips. It must not be difficult to criticize Mr. Woollett's style. His manner is somewhat heavy. His voice is not unpleasant, and yet it is not altogether pleasant. Moreover, he, too, has the habit of over-emphasis. Yet, on the whole, Mr. Woollett brings an earnest, searching spirit to his task, and faculties of a high order. He is especially effective in scenes of great breadth and energy, and he passes from character to character with the actor's feeling. There is no trace of effeminacy in his elocution, as in Locke Richardson's. An excellent illustration of his ability is his recital of Macbeth, which he gives from beginning to end with a sustained force that is amazing. His gestures and readings in the opening scene, and in several of those wonderful exhibitions of human passion so familiar to the reader, indicate much intellectual vigor and imaginative insight. His Shylock is also a robust and distinct characterization. In humor and tenderness Mr. Woollett suffers by contrast with readers of a lighter calibre. He is not in any sense a versatile reader.

The most interesting and versatile of all the readers is, most persons will admit, George Riddle. Moreover, Mr. Riddle comes closer to the stage than any of the others. In fact, he was on the stage at one time, and he is at heart rather an actor than a reader. His success has been remarkable in Boston, in New York and in Chicago. He was well introduced here by his performance in *Eliphus*, when that magnificent fire play was done at Booth's Theatre a few years ago. It is more than likely, of course, that Riddle will drift back to the stage sooner or later, and when he does, there is a likelihood that he will win distinction there.

Riddle, like Roberts, has a finely trained voice. His gesture is far more graceful and dramatic than either that of Richardson or Woollett. In strong, passionate recitals, or in recitals which are purely poetic or fanciful, he seems to be equally capable. His reading of *A Midsummer Night's Dream* is, I am inclined to think, the most brilliant recital that is to be heard to-day. Riddle has, without doubt, rare qualifications for his business. Nature has been generous to him, and he has used his opportunities to the highest advantage. He pos-

sesses, in the first, a spontaneous charm of manner which keeps his work free from business, pedantry and self-consciousness. He has a voice of considerable strength and compass and of unusual flexibility. His mastery of this voice—which would be wholly admirable as an organ if it were not slightly violent in its natural tones—is a striking example of true vocal training. He has a bright sense of humor, decided dramatic feeling, passion and poetic sensibility. He has, above all, an almost unique ability for the expression of feminine emotion and character. His treatment of Shakespeare's women might, on the whole, be ranked as more complete and illustrative than his treatment of the men, although it is not hard to imagine that his *Romeo* or *Hamlet*—and kindred men having about them some of the softness of women—would be conceptions full of sincerity and verisimilitude. Yet in *Eliphus* Mr. Riddle rises nearly to tragic passion, and his characterization of *Caliban* is vivid and life-like.

There are actors now on the stage who are great elocutionists. It will hardly be gained that Salvini is at once the greatest of actors and elocutionists. His speech and gestures before the Venetian ladies in the first act of *Othello* are supremely eloquent. His gesture in *The Gladiator* is wonderfully varied and picturesque. Salvini's chief fault is the fault of nearly all the Italian and French actors—a tendency to overdo shrugs, grimaces, and vocal gymnastics. Rossi has, possibly, a more flexible and broader gesture than Salvini. Barney, the German actor, is an elocutionist of the first stamp. Coquelin, the French comedian, is also a delightful elocutionist. In England, Mr. Irving would hardly take high rank among elocutionists. He has yet to master the difficulties of his native tongue and the profounder difficulties of his legs. Mr. Booth is often spoken of as a good reader. But he is a better actor than reader. He has fine gestures at moments of spontaneity, though his manner is otherwise somewhat hard and angular. At his best, however, he is an eloquent player. Mr. Barrett is not an elocutionist in any sense of the word, and simply shows a character by pure force of vigor and sincerity. Mr. McCullough is deliberate and cautious, and like Mr. Barrett, has had slight training (training in a good school, I mean). No woman on the stage has a surer knowledge of English speech and its use than Genevieve Ward. It is lucky for many actors, however, that elocution does not make actors. We should not be willing to give up Clara Morris even in the noble cause of pronunciation.

GEORGE EDGAR MONTGOMERY.

Professional Dongs.

—Elsie Grey has left the Ellani Comedy company.
—Constance Hamblin is re-engaged with T. W. Keene.
—A. R. Waterman goes in advance of the Chautauks.
—Jennie Reiffarth goes with N. C. Goodwin this season.
—Rachel Booth has returned to her home in Rochester.
—Dr. Leopold Damrosch leaves on Thursday for Europe.
—Anthony Williams goes with Pect's *Bad Boy* for the season.
—Hattie Delaro has signed with E. E. Rice for his *Surprise Party*.
—Lawrence Barrett has purchased a new play from Charles Osborne.
—Manager Charles Shaw, of Detroit, arrived in town on Saturday.
—L. J. Tullock will be advance agent of the Power of Money company.
—Frederick W. Clifton will probably go with Duff's Opera company.
—Archie Couper goes with Mr. and Mrs. N. C. Goodwin this season.
—Jesse Williams arrived in the city from California on Sunday morning.
—F. B. Devereux has been appointed treasurer of the New Park Theatre.
—Mary Bird goes with Harry and Fay; Harry M. Baylor with Distrust.
—Mrs. Jennie Fisher has not yet signed for the season as has been reported.
—Albert Warren has been engaged to support Newton Gotthold in *Micah*.
—Bereshford Hollis goes with *Romany Rye* B company, playing *Jabes Duck*.
—Earle Marble and C. D. Blake have written some new songs for Little Corinne.
—R. L. Scott will manage Mugg's Landing, which opens in Providence Sept. 1.
—H. A. Cripps will be the stage manager of the Casino for the present season.
—Cyril Maule, late with Bandmann, is at liberty for light comedy and character.
—W. L. Voss, Jr., has been engaged for Heien Sedgwick's *Silver Spur* company.
—G. C. Ashbach, manager of Bethlehem, and Allentown (Pa.) theatres, is in the city.
—Lizzie May Umer will play *Dad's Girl* at the Fourteenth Street Theatre on Sept. 5.
—Vanoni, Emma Carson, Ed. Mille and Carl Rankin go on the road with *Harlequin*.
—Grunevald Hall, New Orleans, now known as the Grunevald Opera House, is for rent.
—Amy Gordon has been doing very well in Chicago with a Summer season of comic opera.
—Orpheus and Eurydice is booked up to May 1, 1893, and dates are still being offered.
—The stage of the Fifth Avenue Theatre is not large enough to accommodate all the *Called Back* scenery. Extra space has been secured.

—Joseph P. Conyers has been engaged to play *Boss Kalkett* in *Romany Rye* A company.
—Joseph E. Nichol has been engaged by Maurice Grau as musical director of the Almee company.
—Charles G. Lord has been engaged as advance agent of Dion Boucicault in place of Mark Thall.
—Gilbert and Sullivan's new opera will be produced at the Savoy Theatre, London, in December.
—The new Boston Theatre spectacle, *Zanite*, is by Dexter Smith. Louise Pauline will play the Prince.
—Gus Bruno plays the leading low comedy part in *Storm-Beaten*, rehearsals for which have begun.
—La Belle Helene will be the attraction at the Bijou Theatre after Diner's burlesque season in Adams.
—Frederick Ward is in town forming his company and arranging the preliminaries of his starting season.
—Rose Leighton has received a good offer from Miles and Barton, but will keep her contract with McCaull.
—Little Lulu, a child-actress, with Edie Elster's company, is receiving flattering notices from the Western press.
—A first-class attraction is wanted for the Academy of Music, Parkersburg, W. Va., for the week of Sept. 22 to 27.
—Charles Cornelli, Grau's agent, is circulating around the newspaper offices securing announcements for his child.
—Linda da Costa will shortly appear in concert. On account of her youth a permit has been obtained from the Mayor.
—Charles Pinkett, formerly of Jefferson's and Barrett's companies, will support Harry Sargent's star, Madame Janisch.
—On Thursday night the Rev. Dr. Malloy and Marshall Malloy occupied a box at the New Park Theatre to see *Caprice*.
—Dorf Davidson has engaged with C. J. O'Brien to play the comedy part in *A Wife's Honor* for a limited period.
—Rehearsals of *Burr Oaks* in Philadelphia have been very satisfactory. Walter Bentley will create the character of Burr Oaks.
—Tony Denier's seventeenth annual tour opens at Scranton, Pa., August 30. The company is larger than in former seasons.
—Lizzie Creese, Lavinia Shannon, Giles Shine and W. C. Couper have signed with Brooks and Dickson for *La Chansoniere*.
—Owing to the great success of the *Wild West* show, Nate Salisbury and the Troubadours will not open until late in September.
—William Currie and Ella Moore go with one of the bunch of Keys companies. The former is playing this week in *Our Colored Friend*.
—W. H. Daly is attending to the production of Zimmerman's burlesque, *The Little Peimrose*. He will go with the company to Boston.
—Rehearsals of *Sieba* and *The Seven Ravens* were held from 3 p.m. until 7 a.m., from Thursday to Monday, at the Star Theatre.
—Managers Tompkins and Hill, of the Boston Theatre, will make no dates between Oct. 25 and Nov. 5, owing to the Presidential campaign.
—Charles Hutchinson, late business manager of *Fun* on the Bristol, has entered the field of journalism. Mr. Hutchinson was recently married.
—The Three Hearts, *Whose Husband*, *Saved*, *Devotion* and *True Love*, will constitute the repertoire of the Eric Bayley Comedy company.
—The Big Four Comedy company (in the Morning by the Bright Light) opened at Rondout, N. Y., on Monday. The Bright Light scored a hit.
—Edward Clayburgh purchased *The Strangers* of Paris from Gustave and Charles Frohman on Saturday, and is filing time and engaging a company.
—Eugene O. Jepson, late of Fanny Davenport's company, will produce a new play called *Breakers of Fortune*, by Walter Standish, in Brooklyn on Sept. 22.
—J. H. Stuart returned from New Orleans yesterday. While singing at the West End he was the recipient of several badges and decorations from local societies.
—Many professionals at the St. James Hotel were amused on Monday to witness a meeting between W. W. Kelly and Harry Sargent. The greetings were cordial.
—John Stetson desired to re-engage Frederic de Belleville for this season, and says that he was unaware that he had signed with Harry Miner for *The Silver King*.
—Already applications have been made for permission to produce Minnie Maddern's play, *Caprice*, in England. Herbert Kelcey and Caroline Hill particularly wish to secure it.
—The Artist's Daughter, Elliott Barnes' new play, will be presented at the Union Square Theatre early in the season. Shook and Collier will have five companies on the road.
—Max Hirsch has been engaged by Mr. Henderson as treasurer of the Jersey City Academy of Music. He was at the Standard Theatre many years. Henry Hyams will be business manager.
—George Blumenthal states that the amateur performances under his management at Keyport, N. J., on the 5th and 6th inst. were very successful. He has offers from city societies for the winter, but for the present has returned to his duties at the Madison Square.

—Jacques Kruger's company comprised *Battle Creek*, *Arthur Wilkison*, *Tenney Rice*, *E. Kintbury*, *Miss Laverde* and *John Duff*. Other parts are dependent upon the results of the rehearsals.
—After leaving Chicago the Carleton Opera company goes direct to San Francisco. It will play on the *Ship* for three months. Later in the season it comes to New York for an indefinite season.
—Perry Melton, late of *The Strangers* of Paris, has returned from his holiday trip to the White Mountains. He has entirely recovered from his recent illness. He has not as yet settled for the season.
—H. Perry Brooks and wife (Mary Whelan), Lillian Wallack, Mary Madden and Helen Linton have been engaged by Leonard White to support Minnie Maddern.
—Edie Bayley will arrive early next week from England. His company, so far engaged, comprises Florence Gerard, Marie Davis, Edith Burns, Charles Howland, Richard Brummen, C. P. Flanagan and Reginald Martin.
—The cost of the Fourteenth Street Theatre is \$125,000 a year. That of the Bijou is \$100,000; but Miles and Barton have \$25,000 to their credit, having such that amount folding the building, through the default of the owner.
—On Sunday night Miles and Barton with the English Opera company at the Bijou take their own hands. Donnelly and Kether were successful financially with it, and continue as business manager and musical director respectively.
—Sydney Rosenthal's dramatic company, playing *Flirtatious*, closed the season abruptly on Saturday night, at Worcester, Mass. Edward Temple, the leading man, refused to play, so the unattached author went on and played the part himself.
—Tony Foster has been so successful in playing combinations at his Fourteenth Street Theatre during the Summer that he will continue the policy during the regular season, appearing there himself at intervals only. The remainder of the time he will spend on the road.
—The Brooklyn Grand Opera House opens on Saturday with J. B. Stedley, *Adeline Stanhope*, and a stock company in *The Sun of Ice*. Messrs. Knowles and Moore will get up new scenery for the plots. The second week Mr. Stedley will appear as *Dante* in *Monte Cristo*.
—La Petite Maguerite, a phenomenal child actress and vocalist, and a protégée of Nilsson, has been engaged for next season by A. G. Sumner, who is forming a juvenile opera company. Bijou Fernandez and Hubert Stevens will be members. The first named is ten eleven years old.
—Arthur Nelson's company opened its season in Boston with 7-act, on Monday, with the following cast: Virginia Brooks, Mrs. Clara Fisher Mander, Alice Brooks, Tilly Drew, Hart Conway, Harry Hume, Ernest Hartman, John F. Raymond, Clarence Harvey and J. S. Hoffman.
—Clara Morris will play offener this season than last, as she is in better health. A part of her tour of twenty-five weeks will be spent in the South. During even the company will play *The Galley Slave* and *Rancho*. Alice, Miss Nelson and The Governors are included in a repertoire of five plays.
The following people will comprise Locke Louisa Sylvester's company: Ida Robinson, Anna Vernon, Mrs. Charles Pinkett, Harry Maxwell, W. A. White, Charles H. Manning, Willie Taylor, Edward Sylvester, James Peters, Eugene Schanz, treasurer; William Ferris, musical director; B. W. Falk, general manager.
—The following is a complete list of John McCullough's company: John A. Lane, Joseph Hawthorth, William Hawthorth, H. A. Langdon, J. H. Shewell, William Wilson, Errol Duxter, F. Little, C. W. Vance, James A. Ransom, John Daffey, B. J. White, R. Pritchard, Viola Allen, Augusta Foster, Fanny Gillette and Mrs. Leslie Allen.
—The Wagon of Sin company comprised Julia Bruton, Anne Baldwin, Sadie Bingham, Sara von Lerr, Emma Chiffon, Viola Daly, J. H. Howell, Charles Overton, Charles Harbury, Owen Westford, H. P. Phillips, Fred Jerome, Tracy Dawson and Gustave Lewis. E. B. Ludlow will manage and Frank Bowers be the advance.
—Harrison and Gouley open at Detroit on Sept. 1. Thirty-seven weeks are played in large cities out of a season of forty. Sixteen weeks will be spent in New York, Boston, Philadelphia and Brooklyn. Both stars arrive in New York this week. G. R. Sims' new play, *The Gay City*, will be produced alternately with *Shipped*.
—Following is Flora Moore's bunch of Keys company complete: Flora Moore, W. C. Croshie, Barney Fagan, Sophie Linsgow, Lucy Piskey, Minnie Lockwood, Jennie Bartini, Harry Hooker, Charles Sawtelle, J. H. Branch and William Rynn; Valentine Drescher, musical director; Dudley McAdow, manager; Harry A. Lee and William T. Dugan, in advance.
—The new departure at Koster and Bial's seems to have raised the ire of managers of the legitimate theatres. Threats of legal proceedings are in the air. The production of any kind of dramatic or musical piece in such a place is unlikely to succeed, as none of the dialogue can be heard, owing to the loud talking of the audience, the movements of the waiters, and the rattling of plates and glasses.

point her in other Georgia cities before placing her at school to finish a preparatory course for the stage.

ALABAMA.

MOBILE. Theatre (H. H. Cohen, manager): No doubt your Savannah correspondent has already written concerning the brilliant star just arrived in the dramatic department. Louise Gordon Henry (aged fourteen), assisted by several Savannah amateurs, presented scenes from Richard III. and Richard on Wednesday evening, 17th, taking the characters of Richard and Julia. She is the most wonderful child I ever saw. It is possible of every attribute to make her attractive. She has genius which will eventually take her to a great height in the dramatic world.

ILLINOIS.

CHICAGO.

Acme. Adam Foremark's Circus showed here, 14th, to the usual large capacity, but everything was cut very short on account of time lost by the departure of the last train of the train from Hervey City. Two cars were so badly damaged that they had to be abandoned, but there was no injury to any of the stock.

JACKSONVILLE.

Paterson's Opera Co., Mrs. Langtry, Mr. Sawyer, George C. Miles, Camille Vero and the Barlow/Wilson Quartet were the dramatic attractions presented during last season and the most generally patronized.

Frank C. Taylor, treasurer of Carver's Wild West Show, is at present in the city, and no doubt next season will be the manager of Paterson's Opera House.

Foremark's Circus, 14th, to immense audiences both afternoon and evening. The performance is by far the best it has ever been our pleasure to see.

CHAMPAIGN.

Kilberg's Opera House opened the season with George Randall's comedy, 14th to 15th. Mr. Randall has always met with crowding success in this city, and in all probability this engagement will be no exception.

From: Chase Scott plays four nights in the Champaign Opera House, 14th to 15th (Fair week).

ROCKFORD.

Opera House (C. C. Jones, manager): Advertising four hours of solid fun, Heywood's Minstrels drew a good house 14th. With a two-hour performance, the audience was fully sold, and had seen the poorest attempt at a minstrel performance ever known here.

STREATOR.

Frank Opera House (William and Susan, managers): We were treated to a magnificent performance on the 14th by the Chase Scott Co. The party were really engaged, thus being their second performance, and the acting was consequently rather stiff and uneven. Millions in crowd was the play enjoyed, and the unique feature about it is that the interest is made to turn on natural love rather than on the grand passion of calico youth. It is not easy to entice the younger portion of an audience with this sort of motive. Miss Scott was a strong Jewish mother, but her support was on the whole hardly equal to the work. The audience was very fair for an August evening. The co-complimentary playing the agricultural fairs during the season, working their way Southward meanwhile.

INDIANA.

FORT WAYNE.

Academy of Music (C. B. Woodworth, manager): The Arne Walker Dramatic Co. opened in The Orpheum 14th for one week. No other entertainments within the past few weeks.

Item: Work on the New Masonic Temple is progressing rapidly, and the contractor claims he will have it ready to open the first week in November.—The Emma Abbott Opera Co. have been secured for the opening for three nights. The committee are endeavoring to dispose of 500 tickets at \$1.00 each, and are meeting with success.

EVANSVILLE.

The Apollo (John Morrisey, manager): John W. Ransome closed a successful engagement 14th. Across the Atlantic was rendered in excellent style. In this drama Mr. Ransome assumes four different characters perfectly. He was ably supported by the Apollo stock co.

IOWA.

DUBUQUE.

Opera House (Duncan and Waller, managers): What was to be the opening attraction at this house has evidently cancelled date of 14th, as no advance business has been done.

Old: Flowers and Bobby Beach, the minstrels, have organized a minstrel co., opening season 14th at Hancock, Ill.

The opening attraction will be: The Little Duchesne 14th to 15th (Fair week). From the present list of bookings we may expect a very brilliant season.

CLINTON.

Last Summer Music Hall was used nightly for a low variety show. Manager Fenton took hold of it for the winter season, and, by hitting home but first class attractions, finally gained the support of the best class of people. It is a well-arranged hall, with a seating capacity sufficient for most audiences. The lower floor is seated with opera chairs throughout.

For entertainments during the winter season, however, Davis' Opera House is preferable, because it is large and airy and has numerous windows on three sides. Manager Fenton has leased this hall also, and will run it as a rink, making some improvements for that purpose. It is Mr. Fenton's intention to play but one attraction a week at either hall.

During the season the Chicago Church Choir Co. and Miss Hunt at Music Hall and H. Henry's Minstrels and Mrs. Langtry in Pygmalion and Galatea at Davis' did the best business. The work of Dickson's Sketch Club was highly appreciated, though they failed to make expenses.

CEDAR RAPIDS.

Greene Opera House (C. G. Greene, manager): The various combinations that appeared during the season were greeted with good houses, and were appreciated according to their merit. The largest houses were drawn by Barry and Fay, March 14; Molyneux, in Canada, May 20; and Thomas' Orchestra, June 1, and T. W. Keene, 14th.

Since the close of the season the house has been thoroughly renovated, newly carpeted and the sides adorned by removing the back row of chairs. Many minor changes have been made throughout the house, much to its advantage.

It is well known in combination managers that the "free hit" at Greene's has in the past been rather large. A great reform in this respect will be the special pleasure of Manager Greene the coming season. No amounts will be issued to the numerous editors in the city, and "trip money" will be dealt out very sparingly. The credentials of but four dramatic papers will be recognized.

A change has been made in the local management. T. Edwin Turner has migrated a little further west. Dakota now claims him. One of the proprietors of the house and its former manager, C. G. Greene, will again look after the interests thereof.

The season opens September 14th, with Williams' Comedy Co. They appear five nights during the week of the Central Iowa Fair.

COUNCIL BLUFFS.

Doherty Opera House (John Doherty, proprietor): Col. Wood's Dime Show is now running its second week, giving two entertainments each day in good business. One or two first class attractions a week at present

would be as well patronized as in the winter season, the nights being so cool and pleasant.

KANSAS.

WICHITA.

Masonic Music Hall (C. A. Barman, manager): Eddie Kilder in La Belle Rame, supported by Henry Lee and Frank Weston, 14th. Most Kilder's rendition of the adventures is thrilling to a degree. The cool evening and during a desperate woman is shown in her every gesture, glance and movement. She can hardly reconcile her performance with that of Hazel Kilde. The applause of the audience was unbounded. Henry Lee and Frank Weston are both actors of much ability. The rest of the co. were good.

ESPERIA.

Whitely Opera House (H. C. Whitely, manager): Opened up 14th by Eddie Kilder and a splendid co., who presented La Belle Rame in a first-class manner. The house was filled by an intelligent and fashionable audience, and all seemed well pleased with the entertainment. On the 15th Calender's Colored Minstrels gave their usual good performance to a full house.

WICHITA.

Turner's Opera House: Calender's Minstrels showed to a 400-house 14th, and gave good satisfaction. Billy Kennedy and Tom Mcintosh were the prime favorites, but all did well. A splendid band and orchestra is a feature with this co. Eddie Kilder, supported by Henry Lee, Frank Weston and a splendid co., gave us La Belle Rame, 14th. The attendance was not what it should have been, considering the merits of the performance, but those who were there were highly pleased, and a re-tour engagement would get them a crowded house.

Acme: Orson's Anglo-American Circus, minus Orson, gave two performances 14th. Mr. and Mrs. Gray were in sufficient force to fill the tent in the afternoon, but at night the crowd was light. During the evening performance some one rode up to the entrance of the tent, and, drawing a revolver, fired at Rufus K. Woodbridge, a sportsman who had been following the show in the capacity of a father. The ball, which was from a .44-caliber revolver, passed through Woodbridge's right wrist, entered the stomach, and passed around to the left side. The wounded man was conveyed to a hotel in this city, and the ball extracted. He is still alive, but the doctors pronounce the wound fatal, and his death is hourly expected. No cause is assigned for the deed, and no arrests have been made.

PARSONS.

Edwards' Opera House (McKinn and Reid, managers): The Boston Theatre Co., a fine dramatic organization, played Luth the Peppier, Miss Madison and Matrimony, to good houses, 14th, 15th and 16th. Simon's Comedy Co. is booked for Sept. 16, 17, 18 and 19 (Fair week).

Item: "Sells Brothers' Circus" closing Sept. 1.

KENTUCKY.

LOUISVILLE.

Trevi (J. P. Wadlow, proprietor): Bagard's English Opera Co., during the second last week of their engagement, presented Luth and the Chimes of Normandy to good and continually increasing houses. This co. is without doubt the best of its kind that has shown here. It is composed of good material, thoroughly drilled and worked up, and in addition possesses the great advantage of excellent stage management. A very attractive feature of the performance of Luth and the Chimes of Normandy was introduced in the last act by Mabel Haas. This co. will remain in the city another week and appear at Phoenix Hill Park. Joseph H. Keane in Mrs. Partington this week; next, Uncle Tom's Cabin.

Item: The report that has been circulated to the effect that Mr. Bagard has been with the proceeds of the co's engagement is emphatically denied by the business manager.—W. L. Von, Jr., formerly with N. C. Goodwin and now business manager of the Bagard English Opera Co., will go next season in the same capacity with The Silver Spur Co.—It seems that we are to have two dime museums. The Trevi has been leased by Mr. Herzig, manager of the Baltimore and Pittsburgh Museums, and will be opened Sept. 1 and continue through the season as a museum. S. S. Robertson, who is to be the local manager, is now in the city making the necessary preparations. Harris' Mammoth Museum opens next week with a comic opera co. organized by Mr. Harris. Jennie Quigley, the midwife, and the Eagle Club will be the curiosity attractions.—The Exposition was formally opened to the public last Saturday, and the city has been full of strangers ever since.—As an illustration of the truth of the old saw, "An idle mind is the devil's workshop," Marc Klaw has sunk into a watering-place correspondent.

MAINE.

PORTLAND.

Peaks Island Pavilion (T. J. Florence, manager): Henderson's Minstrels have been giving a remarkably good show at this place, and although the weather has been detrimental to island business, large audiences have been in attendance, and the variety of a good minstrel performance has been thoroughly appreciated.

Greenwood Garden (Charles Laisell, manager): Park, er's wonderful trained dogs have done much for this resort the past week. The numerous attractions offered have been well patronized, the management are enterprising and are making money. A Baby Show is in view, and this will draw large.

Item: Polo is making great success for the new rink, and almost 4,000 people were at one game this week.

Item: Portland Theatre opens the season of 14th; with The Silver King—probably Sept. 1.

MASSACHUSETTS.

TAUNTON.

Edwin's Circus came 14th, and showed to large crowds, both at the afternoon and evening performances. Shortly after the arrival of the circus word was received at Police Headquarters that some of the horses were in a bad condition. An examination was held, and six of them found afflicted with the glanders. The rest was in a terribly emaciated condition. Two of the worst cases were ordered to be shot.

BROCKTON.

City Theatre (W. W. Cross, manager): This new and handsome theatre is fast reaching completion. The stage is being fitted up under the supervision of F. W. Mount, of Boston, who has engaged J. A. Johnson and Brother, of New York, to paint the scenery, which consists of thirteen new sets, the interior scenes all being boxed.

Opera House (H. L. Bryant, manager): This house, which remains the same as last year, will be opened by Thatcher, Primrose and West's Minstrels, 14th.

Acme: T. H. Delavan and Co.'s variety and ring show did a large business and gave a very satisfactory performance. My thanks to Mr. Delavan, who is one of the most gentlemanly managers I have ever had the pleasure of meeting.

Item: Manager Bryant and wife are spending the summer at Monument Beach.—W. C. Bryant, treasurer of the Opera House, is taking his vacation at Quaker Bay.—Messrs. G. W. R. Hill and C. O. Emery, of the Peck's had been in the city for the summer.—James B. Mark, an Irish comedian of merit, whose home is in this city, has just closed his tour here. A. H. Hickey was in the city for a few days last week, visiting friends.

LYNN.

Music Hall (James F. Rock, manager): Manager Rock has returned from his summer vacation tour, the latter part of which has been spent at the London House, North Chelmsford, N. H., and will open the next regular season with a performance by three successful favorites, Thatcher, Primrose and West, 14th. I expect to see a full house.

James B. Adams left for St. Louis, 14th. His dramas for Pantomime are very fine, one of them, "The Heroine," he is now in the city, and is making a fine success.

James M. Chase's military drama, which was produced last season under the title Lost and Won, has been rewritten and retitled "Two Loves." It will be produced at Music Hall, Sept. 20.

I understand that Fred. Mower, late of Ashmun's Peck's had been written a comedy of the Rag Baby order, entitled A Gilded Filly, or, a Bunch of Stungles.

MICHIGAN.

DETROIT.

Detour Opera House (C. A. Shaw, manager): David Cotton, one of the most popular actors of this theatre, had a benefit Monday night, 14th. The Taylor-Leaver Show was the attraction. It is now to be a splendid performance, as the cast is superb, being made up of numerous ladies and gentlemen coming in from out of town.

Acme: Barman's Circus appeared to immense crowds 14th.

MANISTEE.

Scandinavian Opera House (Erick Johnson, manager): Continental Opera House three nights, opening 14th, to light business. We have the following attractions booked with Adams and Higher: Smith Co., Sept. 14; Joseph Murphy, Feb. 1; Bertha Wilby, 14th.

JACKSON.

Tony Foster opens the regular season here 14th.

Charles Pratt, manager for the Emma Abbott Co., came home 14th or 15th from a flying trip to New York.

William Worthington left last night (14th) to fill the position of agent courier for Boston Valley. "Billy's" hobby seems to be to avoid the impediment of the dramatic press.

Leigh Lynch is home from his Northern fishing grounds, and is now commenced at the Burger hotel.

Fred. and Henry Berger are with Ed Smith Russell at St. Paul. Henry that the 14th goes as Harry Sargent's representative with J. Smith. He worked up the largest house of the season last year, so he has on several occasions. When he goes to work \$1,000 to \$1,500 is the result.

Barman comes 14th. Car No. 3 started with us yesterday, and Prentiss Davis did his work well.

The Actor children will not be here. They are being cared for somewhere in Ohio.

Donaldson's Circus showed at Albion, 14th. It has been reorganized.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Carleton's Opera Co., 14th, 15th, 16th and 17th, and 18th, and 19th, and 20th, and 21st, and 22nd, and 23rd, and 24th, and 25th, and 26th, and 27th, and 28th, and 29th, and 30th, and 31st, and 1st, and 2nd, and 3rd, and 4th, and 5th, and 6th, and 7th, and 8th, and 9th, and 10th, and 11th, and 12th, and 13th, and 14th, and 15th, and 16th, and 17th, and 18th, and 19th, and 20th, and 21st, and 22nd, and 23rd, and 24th, and 25th, and 26th, and 27th, and 28th, and 29th, and 30th, and 31st, and 1st, and 2nd, and 3rd, and 4th, and 5th, and 6th, and 7th, and 8th, and 9th, and 10th, and 11th, and 12th, and 13th, and 14th, and 15th, and 16th, and 17th, and 18th, and 19th, and 20th, and 21st, and 22nd, and 23rd, and 24th, and 25th, and 26th, and 27th, and 28th, and 29th, and 30th, and 31st, and 1st, and 2nd, and 3rd, and 4th, and 5th, and 6th, and 7th, and 8th, and 9th, and 10th, and 11th, and 12th, and 13th, and 14th, and 15th, and 16th, and 17th, and 18th, and 19th, and 20th, 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partly false. There was no smoke, and but a small flame, which was caused by neglect in disconnecting an electric battery attached to the "tail-piece" of a settee used in the first act of the spectacle. The fire was put out in a moment, before it had gained the least headway, and there was no fright whatever among the actors and auxiliaries. The *Herald's* report was a perversion of fact calculated to alarm the public and injure the business of the Kirtley Brothers.

Flinny Pretents.

It is said that Koster and Bial have not taken out a license for their music-hall in Twenty-third street, despite the fact that an operative performance is given every night on their stage. They seek to evade the payment of the fee on the pretext that their house, having neither a drop-curtain nor movable scenery, does not come under the name of theatre as defined by law. This is mere quibbling, for a comic opera is played there before a set scene, and a substitute for a curtain in the form of a mammoth fan is used. If practicable scenery and a cloth curtain are all that constitutes a theatre in law, then the legal definition had better be changed at once to take in such places as Koster and Bial's, where variety and operatic shows are presented without license, to the obvious disadvantage of managers who are compelled to pay \$500 yearly for a similar privilege.

But we do not think it is the amount of the license fee that causes Koster and Bial to shirk its payment. There is an ordinance which prohibits the sale of liquors in a theatre—or, in other words, a licensed place of amusement. It is the traffic in spirits that brings the most profits to Koster and Bial's Hall, and the performance upon its stage is merely a device to attract patrons of the bar. By this means saloon-keepers as well as theatrical and variety managers suffer alike from the inroads of an unfair opposition. It behooves the authorities either to compel Koster and Bial to take out a license and stop the sale of drinks, or to enjoin them from continuing to give performances and permitting the liquor business to go on. It seems to us that this is a flagrant case which should enlist the corrective agency of Messrs. Crosby and Comstock and their Society.

Another World to Retire To.

While we cannot hold the Theatre entirely blameless in regard to the general condition and social movements of the community, we must claim for it that it furnishes within its circle an agreeable retreat from the fraud and tumult of the exchange and the dreary records of crime.

There can be no doubt that a resolute, honest drama, laid on foundations of sense, good taste and equity of character and situation, would do much to steady public sentiment and guide it in the right channels. With no little justice may it be said that the stage has allowed itself to be too much a reflex of the vulgar tastes of the street and the echo of the screech-owl outpouring of dime literature.

The extremity of the times finds an illustration in the shifts of utter theatrical expedients, which are disclosed in such a statement as this, recently made: "The clergymen of the Established Church in England are using every possible device to increase their congregations, reduced to a minimum during the Summer. Among other means they have latterly been in the habit of employing, is that of displaying conspicuous posters, giving the subjects of the sermons. Among these are 'Suicides,' 'Thieves' and 'Darkness.' One clergyman at Chelsea has outstripped his enterprising brethren by posting the walls with large lettered bills, reading 'Hell! Hell! Hell!'"

We are inclined to think that rather outdoes anything the Surrey Side or Bowery can do in the way of verbal starters; but in the line of pictorial "booming" we think some of our "enterprising managers" could give the Anglicans odds.

Let the Church agitate and terrorize as it will, it is no less the duty of the Theatre to open to the people an elysium whose portraiture, personations and pictures will reconcile us to human nature, and no less prompt us to do what we can to embellish, beautify and commend the world we live in.

The Weather.

The weather, which has been unusually favorable for theatricals this Summer, has taken a bad turn just at the time when it can do the managers most harm. Those sagacious entrepreneurs who foresaw that August would not pass without a hot period and who refrained from joining the ranks of the early-openers on that account, are jubilant, while their brethren

who have rashly begun the fray are in the dumps.

The city is filled with strangers, the hotels overflowing with country merchants who have journeyed hither to buy their Fall and Winter goods. But these strangers within our gates seem to prefer the fictitious cool of Coney Island and High Bridge to the enticements of the play-house, and very little patronage is received at their hands.

But the Summer is nearly over, and the oppressive heat of the past few days can continue but a short time. When the thermometer comes down to its normal condition the public may be relied upon to fill those theatres that present worthy attractions.

In Tune.

There is one line on which the Opera House and Theatre meet, and where, if fair play is shown, the Theatre will not come out second in the contest. Music in both has its representative in the voice, and that sphere in which melody transcends will victory be secured.

The power of the Stage to cope with the Opera has been signally demonstrated in more than one instance. The utterance of a single monosyllable in the tragedy of Pescara, by the elder Booth, achieved as lofty a triumph as the great tenor's famous high C, and the record of Edmund Kean in this city in the delivery of the "Farewell," in *Onello*, so musical, so harmonized in the expression of the sentiment that a celebrated critic has testified that, sitting in a remote part of the house, although not a syllable was distinctly heard, the whole meaning and feeling of the lines came home to him with electric power by virtue of the wonderfully melodious management of his voice by Kean.

A New York critic has recently asserted that a popular comedian, who has neither person, gesture nor variety to sustain the parts he plays, maintains his hold on the audience entirely by his clear intonation and melodious uttering of the words—an example which is commended to all actors as the foundation of theatrical success.

As has been truly asserted, there are few persons who are wholly insensible to the magic of a tune—however indifferent they may be to what is called high-class music, which is the staple of opera—so that in regard to an audience that understands and enjoys, the great majority is with the eloquent voice of the actor rather than with the elaborate flourishes and fortunas of the tenor and soprano.

It is the simplicity of Nature which reaches the general heart and makes us partake of his carol with the bird, who is profoundly ignorant of the mysteries of counterpoint and fugue. Charles Lamb, a genuine child of nature, was by his own account organically incapable "of a tune," and who had been "furtively practicing 'God Save the Queen' all his life, and had never arrived within many quavers of it," declared that "it would be a foul self-libel to say that his heart had never melted at the concourse of sweet sounds." Squire Weston, too, "though he always excepted against the finest compositions of Mr. Handel," made a practice every afternoon, as soon as he was in a happy mood, of hearing his daughter play over the tunes he loved. And such are tunes which should be heard from the Norman voice, for therein lies the ideal charm of the stage—a clear, well-modulated utterance that touches the heart and wakes up the imagination.

If the same attention was given by authors to the cultivation of melodious elocution as is bestowed on running the scale by the premiers, the Opera House would, perhaps, find itself overmatched in its own sphere.

Petty Extortion.

A professional lady who has been passing the vacation at Kingston-on-Hudson complains that the principal newsdealer in that city charges twenty cents for single copies of THE MIRROR. "Of course," says she, "I could not get along without my paper every week under any circumstances. I consider it worth double the price, but I don't think the dealer has the right to impose it. I merely speak of the matter because I think you should know of it."

While the fact that the Kingston man asks and gets twice the retail price for THE MIRROR is a complimentary indication of the value attached to it by readers in that town, we are glad of this opportunity to denounce an imposition that is practiced not only in Kingston but at several other points from which complaints have come to us. Honest dealers who buy their papers from our agents, the American News Company, and sell them at the

published price, clear three cents on each copy. A profit of thirty per cent. surely ought to satisfy all of them. And yet there are many newsmen in remote places who, not content with that liberal return, take advantage of the great demand for this journal and the willingness of purchasers to pay more than the regular price by practicing such extortions as that complained of by the actress alluded to.

Neither the News Company nor the publishers of THE MIRROR have direct control over this matter. It lays between the dealers and the public. But the abuse may be remedied and the paper obtained at the published price in the towns where dealers make unauthorized demands by ordering THE MIRROR direct from the News Company, its branches, or this office.

Personal.



MAIDERN.—This is a portrait of Missie Muddern, whose success as Mery, in *Caprice*, is on everybody's lips. The little actress is destined to win more fame from her tour this season in Mr. Taylor's delightful play.

JACKSON.—Belle Jackson will play the leading part in *Storm-Beaten*.

GRAY.—Ada Gray is at Ashbury Park. Her health is much improved.

MARLOWE.—Mrs. Owen Marlowe has signed for the season with Barney McAuley.

LANGTRY.—The Lily will begin her American tour the first week in January.

VANDENHOF.—Mrs. Vandenhoff will remain in Bennington, Vt., for a few weeks.

PELHAM.—Walter Pelham has been engaged by Tompkins and Hill for the Boston Theatre.

MACRAE.—Steele Macrae is in the country, working upon the last act of his new play.

REYNOLDS.—The beefy tenor is airing his "remnant" in a concert tour of the Northwest. HOGE.—Manager John Hoge, of the Zanesville (O.) Opera House, was in town yesterday.

BYRON.—Oliver Doud Byron writes that he has purchased a successful London melodrama.

MULLE.—Marie Mülle, sister of Ida, led the Adamesse Eden orchestra for five weeks in Boston.

HOWSON.—John Howson has returned from Boston, having closed his season at the Museum.

HOWELLS.—W. D. Howells has sold a play to the Madison Square management. It will follow May Blossom.

WELLES.—Mr. and Mrs. C. B. Welles have arrived from England. Mr. Welles has not signed for the season.

SWAIN.—Carrie Swain plays the first six weeks of her tour in New England, where her first success was made.

EVANS.—Lula Evans has signed with Charles E. Ford to sing leading parts in his opera troupe this season.

RHEA.—Mlle. Rhea is expected back from Europe on Saturday. Yvonne will be produced at Boston in January.

HANSLER.—It is indeed sad to see Simon Hansler's name set down in an obscure dramatic sheet as Simon Hustler.

MANON.—The friends of J. B. Manon, in Boston, are preparing to give him a reception before he goes to the Union Square.

ABBITT.—The Madison Square management has engaged Nettie Abbutt as an understudy for the title role in May Blossom.

JANISCH.—Madame Janisch is expected to return from France on Sept. 3, when she will at once begin her preparatory work.

EYRE.—Gerald Eyre is confined to his house with the gout. He was compelled to leave the Lady Clare company on this account.

KEENE.—T. W. Keene has purchased a handsome residence and grounds on Staten Island. It is to be his Summer home.

BROWNE.—It is not expected that George Browne will recover. People from all parts of the world call and express their sympathy.

HAMILTON.—William Hamilton, the baritone, arrived from England on Saturday. He was very successful in comic opera over there.

DAVENPORT.—Harry Davenport, a promising young comedian, has been engaged by Miles and Barton for the resident Bijou company.

BARLOW.—Billie Barlow's grace and beauty give a prominence to her part in *The Little Duke* which it would not otherwise possess. Miss Barlow is resplendent in the golden armor she dons to lead the march in the last act, and her appearance is nightly followed by applause.

REED.—Roland Reed has mastered the art of swimming during the Summer. A good many actors are unable to swim during that period.

EVANS.—Lizzie Evans has concluded a preliminary season. She opened her regular season of forty weeks at the Pittsburg Opera House on Monday night.

CARNART.—James L. Carnart has returned to the city from his Summer vacation in Michigan to rehearse Seth Preene with the Eastern Lights of London company.

DAVENPORT.—Edgar Davenport, who is under engagement to Melba Rankin, has come to town from Canton, Pa., and is rehearsing his part in *47 at the Third Avenue Theatre*.

MITCHELL.—Maggie Mitchell opens at Hawley's, Chicago, on Sept. 27, and plays in the Northwest until along in November. Two new plays have been added to her repertoire.

MADDERN.—A well-known critic complains that Missie Muddern plays the piano very badly in the third act of *Caprice*. She does so intentionally, as she is supposed to be a beginner.

WARD.—Genevieve Ward will shortly arrive in America. Her trunk will contain *The Queen's Favorite*, *Forget-Me-Not* and *Harriet*. Miss Ward opens in San Francisco in December.

LEWIS.—James Lewis, the comedian of Daly's company, has become a London favorite, and letters received here state he has offers to remain abroad, but that Daly will not release him.

MARTINET.—Sarnoy has just issued a large assortment of photographs of Sastie Martinet. The sale of her pictures at present is said to be twice as large as that of any other theatrical celebrity.

BOUCHAULT.—Don Bouchault, having won *Caprice*, said: "I believe the author of this play had the principal share in writing *May Blossom*; because the method is the same in both plays, and the handling of the material identical."

MORTIMER.—Gustave Mortimer is in excellent health; but we presume that venacious chroniclers will have him in a precarious condition before the season is half over. Mr. Mortimer looks forward to a fine season with Roland Reed.

LEMOYNE.—W. J. Lemoine was the actor that Colonel Allison Brown desired originally for the comedy part in *Twins*, but as he was playing with the Madison Square company in *Truero* he could not be released. Mr. Lemoine will reappear in *May Blossom* at the Square the 21st of October.

PERUGINI.—Signor Perugini (Mr. John Chatterton) is spending a month at Carlsbad for the cure of an attack of acute rheumatism. He is undecided what he will do next season, but has already received four offers to sing in America; two with comic opera, one with English, and the last with Mapleson's Italian Opera company.

WEST.—James F. West, who is the manager of the handsome new Academy of Music at Haverhill, Mass., has been in town for a few days this week. Mr. West will open the season at his new house with Carl Zerrahn's Boston Symphony Orchestra on Sept. 17, and follow with the Redmond-Barry Midnight Marriage company on the 18th.

MINER.—The well-known features of Harry Miner appear on the first page of THE MIRROR this week. The details of Mr. Miner's rapid progress in the managerial world are familiar to our readers. He is a shrewd man of business, enterprising, liberal and industrious. Outside of his office he has many social qualities which are appreciated by his familiars.

Letters to the Editor.

A FEW WORDS TO THE POINT.

NEW YORK, August 14, 1884.

Editor New York Mirror:—I read in your last issue a communication from a gentleman—Mr. A. K. Fulton—a stranger to me, who makes certain statements regarding *Caprice*. As Miss Minner's manager and the party who advises her in "strictly original," I claim the right to know what the gentleman refers to. I unhesitatingly state that if any situation in the new play I have written approximates to any in his play, it is merely a matter of accident. I question very much if one has been rightly informed, as the lady has never told me of anything connected with the play by letters or in person. I positively have never seen or heard of it.

Neither Miss Minner nor myself have any desire or intention of wearing "horrid" plumes. So far as my experience goes, as a general rule I originate, and I am sure that the lady does the same, and proposes to continue to be "herself alone." I stand ready to defend Miss Minner and myself from all unjust attacks and slanders calculated to injure. Respectfully yours, FRED. A. MANNING.

A CORRECTION.

CENTRAL PALACE OPERA HOUSE.

MONTREAL, Canada, August 7, 1884.

Editor New York Mirror:—I beg to say that I am sorry to see in your issue of the 14th inst. a statement made in your last edition to the effect that I had signed with Mr. Frank Sawyer to support Mr. August in *Drums*. It is not the other way, as I believed Mr. Sawyer's offer. I have not signed any engagement of the coming season, as yet, and remain here for the present. You would be doing me a great favor if you would make this correction in your valuable paper, and oblige. Yours very truly, FANNY WENDT.

THE VALUE OF A CONTRACT.

Editor New York Mirror:

My Dear Sir:—I notice that you quote as a very odd money matter that Charles M. Fisher has left forthwith and accepted a better offer from M. E. Curtis, in substance it is quite correct, but do you give it square for a man to break a contract signed three months ago and without any notice, but jump into another company on the morning of my first rehearsal? I am told that Sam'l of Posen Curtis failed to Mr. Fisher very hard to get him, offering him a little more money for a fifty-two weeks' engagement, and telling him that it was nothing to break a contract, as I could not break him. It is that Mr. Curtis' idea of the value of a property executed document, I would like to know what Mr. Fisher's worth, I have a quantity of interviews with Mr. Fisher's name on, which he will have to pay for beyond this he can go with Sam'l of Posen, or to come for all I care. But the managers can fire Mr. Fisher at ten minutes' notice, and he must not complain, since Sam'l of Posen has told him that contracts are of no value. Yours truly, H. A. PARKS.

*The New York Mirror has the Largest Dramatic Circulation in America.

Herald Perversions.

Incident fires behind the scenes during the run of a spectacular play are by no means uncommon. During the career of *The Black Crook* at Niblo's years ago they occurred frequently, but as watchfulness was rigorously observed there was fortunately no disaster in consequence, and only on one or two occasions were the spectators aware of the danger they had escaped. We cite this fact to show that the slight fire after the performance of *Sieha* at the Star Theatre, on Saturday night, had nothing about it of the unusual order. None of the daily papers, except the *Herald* (which, despite the liberal

The Usher.



Heaven has been unkind to the managers. On Saturday night three theatres re-opened, and the heat prevented large attendance. On Monday three more swung into line, and the torrid temperature militated seriously against an enthusiastic reception of all the novelties presented. Tuesday was better still, and business tumbled all over the city. It is somewhat singular that the weather remained moderate throughout the weeks which are usually scorching, and then suddenly took a hellish turn just as the theatrical campaign formally opened. There is one consolation—the Summer is nearly over and this sort of thing can't last long.

Odette Tyler, who has made the somewhat colorless part of Sieba, in the spectacle of that name, quite prominent by her grace and beauty, is a novice. Some months ago her husband, a gentlemanly young man, asked me to recommend a teacher of elocution. He had some funny notions about the stage. He thought that his wife (who is the daughter of a well-born Southern people) had only to take a few lessons in acting and then become a star of the first magnitude. I advised them to call on George Vandenhoff and the young lady shortly after placed herself under the direction of that gifted instructor. When he had finished with her I had an opportunity of observing the progress she had made. Her rapid advancement was astonishing. After playing a short engagement with a road company the latter part of the season, she made an engagement with the Madison Square. It is by permission of that management that she is now appearing in the Kraljics' company. Miss Tyler gives promise, and unless I am much mistaken she will achieve great things some day.

Lillian Spencer has made a failure in Queens, and in a few nights she will be replaced at the Union Square by Kate Forsyth, who has already met with success out West in the role. Miss Spencer has done some good work in the past, and the disappointing result of her last endeavor can be ascribed only to her unsuitableness for the part.

The city is going to sue the manager of the Star Theatre for violation of the building law in neglecting to keep the fire-alarm box in the basement in working order and properly protecting with wire screens the gas jets behind the scenes. This is right enough, I suppose, for the authorities should rigorously enforce every cautionary provision. But it is rather curious that the fireman, Graham, who is detailed to guard this theatre, failed to report the matter at headquarters until Tuesday morning. The inference is that he had not carefully inspected the house before the first performance of Sieba, and it was not until after the first-night audience had been exposed to the danger of a blaze that he fulfilled this important part of his duties. If he knew of the violation it was his place to report it before the public were admitted to the house. It's a partial example of the official custom of locking the stable door after the horse is stolen.

John Howson is not playing Gaspard in The Chimes at the Boston Museum this week. Field announced him in the bills without authority, and then, because Howson wanted full remuneration for the part, he altered his plan and hastily put up Hille Taylor. Field is one of the closest-fisted men in the business, and his peculiar treatment of Howson is but one of a long list of miserly eccentricities.

Mr. Brown's Venture.

"I'm back again, and glad of it," said Ernes. Havens to a MIRROR reporter the other day.

"Where did you come from?" queried the scribe.

"I came direct from St. Thomas, W. I. I started about May 1, in a company headed by Ed. Brown, and bound for Kingston, Jamaica. We arrived there after an eight-day passage and opened next night to a pretty fair house. We did minstrel, variety and small dramatic business for ten nights to medium receipts. We then left for Coulon, Colombo, where we remained three weeks. This town is full of money, but the people want a better show than Brown could give them. The next venture was St. Thomas. The less said about it the better. I was thoroughly disgusted with

the ridiculous promises he made through the press, knowing he could not carry them out, and left the company. The first night at this place he had a rousing house, but it soon turned into a howling mob. Brown had to call for police and military protection, and he really needed it, as seventy-five per cent. of the small audience had provided themselves with 'tired' eggs and other missiles more solid, if less odorous. After an experience of this character for three weeks, Mr. Brown realized enough on a sewing-machine and the remnant of his jewelry to secure a steamer passage to Barbadoes, where I suppose he will remain. I made a 'bee line' for home, and here I am, and here I intend to stay until I engage with a more responsible manager."

Depleting the Variety Stage.

Judging by present appearances, the variety stage will soon be deserted. Dramatic agents say that for the coming season they have engaged over thirty well-known variety people to travel with regular comedy companies. The two bunch of Keys companies alone carry eight ladies and gentlemen who hitherto have been associated only with the variety stage, and specialty people are also finding places in Metastayer's two companies, with Harrison and Goulay and with several other "legitimate" attractions.

Emmet's New Play.

On Sept. 15, at Albany, J. K. Emmet will produce his new play by Walter Standish. It is called The Promised Land, but the star intends changing the title to The Strange Wedding of Fritz. The scene is laid in Ireland, and it is in four acts, with twelve characters. Mr. Standish has just returned from visiting the star, and he states that Emmet has twelve new songs, several of which he will introduce in the play, discarding all his old stock.

Emmet's season is booked into June, 1885. Should the new play prove a hit, he will present the one piece only during the entire season.

"Crushed."

Yesterday Edward H. Sothorn sold his play of Whose Are They? to John P. Smith, who will put it on the road at once. Mr. Sothorn will play his old part of the Crank, and Charles Stanley play that acted by Joseph Haworth in the original production at the Star Theatre. Mary Gray will play the old woman part. As Mr. Sothorn deems the present title scarcely suitable, he will have it changed to Crushed; or, Whose Are They? It will be recalled that young Sothorn's father owned a successful play called The Crushed Tragedian.

Spanish Port Methods.

In the late Spring, Manager Salter, of the Spanish Port, New Orleans, sent a representative to New York to engage principals and choruses for a Summer season of comic opera. It was indispensable that the ladies should be handsome, and a good-looking chorus was secured. When they arrived they discovered that the boarding-house at which they had contracted to stay was run by Mr. Salter and his wife. These enterprising people are alleged to have kept on hand a large stock of wines and liquors, in the expectation that the ladies of the chorus would use every endeavor to bring about sales.

Defections from the company were reported early, and last week the remnant of the company returned to New York penniless, some of them even coming in the steerage. These people are ready to come forward and expose the whole affair, but nevertheless feel a delicacy in doing so. A prominent member of the company, however, is preparing a statement, which will show that Salter, when he desired to rid himself of the company, instigated a mutiny.

Daly's Company in England.

Private letters speak in the most glowing terms of the exceedingly "good time" the members of Mr. Daly's company are having in London. They have formed themselves into a little American colony, and all live in close proximity to the theatre. The old-fashioned streets leading down from the Strand to the Thames Embankment contain the lodging-houses of Mr. Daly's company, for not one of them has found it desirable or necessary to stay at a hotel. They have the novel experience of doing their own marketing, and the interchange of dinner-parties, luncheons and breakfasts confirm the fact that Mr. Daly's is a very happy family. The gentlemen of the company have been the recipients of much hospitality, and have had the doors of the Junior Garrick, the Falstaff, the Green-Room and the Savage clubs thrown open to them.

They all, however, make the old complaint of too much rehearsal. Although familiar enough with all their plays, Mr. Daly has found it necessary to call a rehearsal every day, and, according to latest advice, had a rehearsal with the managers of the Crystal Palace for day performances, so that by this time the company is acting twice a day, and doing two railway journeys.

Mr. Daly himself is not so well pleased with his treatment in London. Mr. Toole, from whom he rented the theatre, never honored him with a call, either professional or otherwise. Bronson Howard, whom Mr. Daly thinks he made by his production of Saratoga, visited the theatre once, but never called upon

him or the members of his company. Mr. Daly has, however, been elected honorary member of the Athenaeum and Reform, two of the most exclusive clubs in the world, and has thus received an honor which is usually reserved only for the great ones in literature and statesmanship.

Colonel Mapleson's Plans.

A well-known "American-Italian" vocalist met Colonel Mapleson at Carlbad a few weeks ago, and found the impresario in high spirits. The Colonel had evidently heard of Mr. Gey's financial embarrassments, and was aware that for the coming season, at least, he and the Academy of Music had to fear no opposition.

Mr. Mapleson said that at last he had got into communication with his Academy directors, who were then treating him with the utmost liberality. The prospect of having Italian opera at the Academy of Music only had opened their hearts as well as their purses; and now, the Colonel said: "Instead of having a short scratch season with a scratch company, as I anticipated a few weeks ago, New York shall have the best Italian opera that money, energy and experience can procure."

The Colonel admitted that it was very late to engage artists, but 'knowingly remarked that no other manager could get together even a decent company at that late hour. "But, bless you, my boy," said the sanguine manager, "artists hunger to sing with me, and even now I have the pick of the operatic stage."

The Colonel confirmed the story about his engagement of Patti and Scialchi, and solemnly announced that the coming would be Patti's last American season. That great desideratum, a tenor, he was going to supply with Joseph Maas, whose lovely voice had improved so much of late, and whose musical method was certainly equal to that of any living tenor singer. Gayarre he might have, but was doubtful about his success in America. Mierzwinski was anxious to return to America, but the Colonel thought that our public did not reciprocate the feeling.

When asked about Madame Gerster he admitted that he was too late to secure that artiste, but in her place he said he had a prima donna who would take New York by storm. He insinuated that the treasure might or might not be Mlle. Van Zandt, the reigning Parisian favorite, and an American girl, as everybody knows. Galassi the Colonel said he had of course, as well as a brand-new basso, who would make the public's "hair curl" in the Huguenots and Der Freischutz, both of which operas were to be sung and grandly mounted.

Madame Nilsson, he said, he could now engage if desirable, but that was a question he left to his directors. The faithful Arditi returns with him, and his daughter-in-law, Madame Cavallazzi, who last year deserted him for Mr. Abbey, has come back to him in terriphorous penitence, and will again be his premiere danseuse.

Our correspondent writes that even with his familiarity of the Colonel's character he never remembered seeing him in such a state of hopefulness and high spirits. He made many tender inquiries after Mr. Abbey, and altogether proved that he is as irrepressible as ever.

Two Stories.

Until now, although himself and three other seceders have been severely handled by San Francisco and other papers, Digby Bell has refrained from giving to the press his story of the temporary break-up of the Orpheus and Eurydice company in California. On Monday he gave his story to a MIRROR reporter, in substance as follows:

"I had made many sacrifices for Miles and Barton. I lost several weeks' salary last Fall to accommodate them, an Orpheus was not put on until December. When put on the road Orpheus played to very large business until the Northern route to San Francisco was entered. Some \$5,000 was sent to Miles and Barton as the profits of the Chicago engagement alone. Even on the Northern route business was good; I should think that at least expenses were made. It was a marvel to the company why salaries should run behind. When we reached San Francisco an astonishing announcement was made by the manager: 'Ladies and gentlemen, do your best to make to-night's performance a success, for Miles and Barton haven't a dollar!'

"This was pleasant news for thirty-five people some thousands of miles from home. Well, the performance was not a great success, for the San Franciscans had expected too much from Orpheus; they thought it was to be a sort of operatic performance. Mr. Hayman had advanced several thousand dollars to Miles and Barton, and we could expect no aid from him. Telegrams to Miles and Barton remained unanswered. Finally, as a last resort, Mr. Grant, the Pluto, proposed that we stand together and proclaim: No money, no performance. This was agreed to by all the company. Mr. Dean, the manager, asked if this was our ultimatum. To a unanimous affirmative he rejoined: 'Then, ladies and gentlemen, the company is disbanded.' Consternation prevailed in the chorus, and there were signs of weakening. But Miss Joyce, Miss Mülle, Mlle. Vanoni and myself determined to stand by the proposition. Later Mr. Grant came to me and said the chorus were tearfully beseeching him to recede; would I have any objection to his playing Jupiter? If I had, he would not

go on, etc. I told him to go on, by all means; that he and the company had my best wishes. And so Orpheus and Eurydice is playing its way East.

"This is my story in brief. I am about to enter suit against Miles and Barton for back salary. I think I will at least obtain a judgment."

A reporter called upon General Barton at the Bijou Opera house and questioned him in the matter. He said: "We do not desire to enter into any discussion with Mr. Bell; but if we do, he may regret his desire to rush into print. I think we deserve consideration at Mr. Bell's hands, because we have been the victims of circumstances. While he and his wife were not working they received very good remuneration, and his salary was never in arrears until his first week in 'Frisco. Mr. Bell admits being a party to the disbanding of the company, when he, as a man, should have stood by them if there was any difficulty. The company, now under Charles Waller's management, is playing its way East to big business. They give, according to the press, as good a performance as when the disbandments were in the east."

Marsden's "Humbag."

At the Park Theatre, Boston, on Sept. 29, Roland Reed will present his new play, Humbag, from the pen of the versatile Fred Marsden. The author assures Mr. Reed that this farce-comedy is the effort of his life, and from rehearsals now going on at Wallack's, the young comedian is convinced that the playwright is telling the truth. Mr. Reed thinks he has discovered in the play a comedy element that will be a "departure" and a pleasant surprise to his audience. If Humbag is a success, that play and Chuck will become the nucleus of a repertoire; for Mr. Reed does not want to develop into a one-play star.

Gustave Mortimer has engaged the following people to support Mr. Reed, several of whom were with him last season: Blanche Vaughn, Mrs. Annie Mortimer, S. S. Black, Ferd. High, Joseph Gohay, Oliver L. Jenkins, Edwin Jack and Charles Patterson. James C. Kenny will direct the music. He is now arranging a few songs for Mr. Reed. Samuel Fletcher will attend to the advance work.

Looking Out for "Number One."

When Mr. James W. Collier has to transact business by means of letter-writing, he is neither brief nor to the point. When, however, he acts by word of mouth, he is briefly and purpose personified. An actor engaged in one of his various companies called to see him on Monday and complained that he found himself engaged for Number Two instead of Number One Storm Heaten Company.

"There is neither a Number One nor a Number Two company," said Mr. Collier. "You mean Western and Central." The actor thought he did, and explained that the company he expected to travel with came to New York a good deal, whereas the one he found himself cast with didn't come to New York at all.

"Then you don't want to go," said Mr. Collier. "All right." Approaching the telephone—"I'll ask Simmons and Brown to engage some one in your place; I can get scores of people."

"Oh, dear, no!" eagerly said the actor. "I only thought I'd like to be in the other company. It's really not of the least consequence. In fact, now I think of it, the Western company is the best; I'll see so much more of the country, don't you know?"

Will Carl Rosa Come Over?

Though it seems probable that the huge and unmanageable building known as the Metropolitan Opera House will be without a regular tenant for the coming season, it still has a bright and perhaps brilliant future before it. Carl Rosa, the eminent musician, and the only man who ever made a fortune out of English opera in England, is anxious to return to America, and to carry out a gigantic scheme of English and German opera, together with a training school and conservatoire for vocalists and musicians.

Mr. Rosa has for many years declared that the best singing voices he could find came from America, and he illustrated his statement by many instances, notably that of Julia Gaylord, a Cincinnati girl, who possesses one of the purest soprano voices in the world. She began by being a pupil of Mr. Rosa's, and is now, and has been for some years, his prima donna. Give Mr. Rosa the Metropolitan Opera House at a nominal rent, to be used both as an opera house and a training school, and there is little doubt that New York would in a few years be the centre of the musical world.

With such a consummate musician, and with the practical experience he has gained in the last ten years, the Metropolitan Opera House would do for music more than was ever contemplated by its originators and builders. Some weeks ago THE MIRROR drew attention to the fact that Mr. Rosa had been approached on the subject of giving English opera at the Metropolitan, but as only a single season was mentioned Mr. Rosa was unable to entertain the idea. But give him control of such an establishment as the new opera house, and permit him to carry out his large yet practical views, and he will become an "institution" with us.

We are not speaking without knowledge of

Mr. Rosa's mind and aspirations, and we are satisfied that a liberal offer from the Metropolitan directors would bring him to this country next year, and give us English and German opera with a completeness Aquinas has never yet known.

Professional Debits.

—George Hovey and his family are at Bath, L. I.

—Signor Operti goes with the Bangs Silver King company.

—Charles Clarke is re-engaged for The House of Oak.

—Signor Tonnai goes as musical director with Emma Abbott.

—H. E. Graham has been engaged for The Shadows of a Great City.

—Nellie Ligand does not go with Ford Wood's District company.

—Sumner informed a friend the other day that he intends to revive Princess Ida.

—Maggie Dean has cancelled her engagement with the Seven Ravens company.

—The Hamiltons begin rehearsals at the Grand Opera House to Christmas on the 15th.

—Edith Houston and Emma Matton have been engaged for The Strangers of Paris.

—Thomas A. Daly has just completed a new yacht which he has christened *Fantasia*.

—W. H. Daly, the well-known stage manager, superintended the production of *Capitol*.

—Henry Miller has had an offer from Miss Bonfield, but is under contract to Augustus Daly.

—Howard Gould, with the Romney Eye last season, has signed with Boston for the Monte Carlo company.

—The Shadows of a Great City will be produced at the Fourteenth Street Theatre immediately after the election.

—Charles T. Wignall, formerly of the Grand Opera House, has been appointed press agent of Nibbel's Garden.

—W. H. Gillette, of the Madison Square Theatre, will probably star himself independently of that management.

—Two stories of the New Lyceum Theatre are now up. A fair idea of the size of the auditorium may now be had.

—Gustave Frohman is now working upon a scheme which, it is said, will be a giant compared to his Lyceum project.

—Wilfred Brighman has signed with C. E. Gardner to play Jim Blake, the leading heavy part in *Only a Woman's Heart*.

—Manager Part, of Baltimore, has engaged the principals of the Western Opera company for next year's Summer season.

—A re-written version of *Wanted—A Partner* is in rehearsal at the New Park Theatre for production on Monday next.

—Jane Elmsly informed a MIRROR reporter yesterday that she expects the English Baroque company to arrive on Wednesday next.

—Emile's opera at Toronto on Sept. 2. The Kraljics will bring it to the Star Theatre after the elections and Irving's engagement.

—On Tuesday evening President Arthur and a party of friends attended The Little Duke performance at the Casino. The verdict was ovation.

—Ernest Havens (late Morton, of Williams and Morton) seems to be dissatisfied with his Central American trip under the management of Ed. Brown.

—Manager Charles Barton, of General's D. A. H. company, returned to the city on Thursday, having been absent for three months bounding his attraction.

—Owing to the heat, audiences are not making any money at the Star or Nibbel's. Several of them are known to have left barely since the opening night.

—It is probable that Madame Bonfield will not be produced by the Bijou management. Several managers are desirous of securing Colonel Mille's adaptation.

—A new drop-curtain, representing a scene near Palermo, Italy, painted by Joseph Pignatelli, will be one of the most novel improvements at Harlin's Bijou Theatre, Charleston.

—C. A. Hendyphides, M. F. Drew, Frank Dool, Edgar Selous, Kate Baker, Fred Hardy, Charles Osborn, Jean Godrich and Genevieve Howard go with Romney Eye A company.

—The engagement of D. H. Hartman as Richard III. at the National Theatre, in the Bowery, last week, was such a success that other revivals of the play are in contemplation at that theatre.

—John Mathews is visiting with John E. Owens at the latter's farm in Maryland. He is much better, and will shortly return to New York. This season he is engaged by Shook and Collier for Ruth's Devotion.

—John T. Raymond's company is complete and comprises Nellie Mortimer, Stella Boniface, Ruth Cowles, Bonnie Hunter, Nannie Egberts, H. A. Weaver, Jr., George F. de Vere, William Collington, Murry Woods, Frank G. Ambrose, C. K. Fredericks and Jerry Lant. A. H. Canby will be the advance agent, and Frank G. Cotter manager. The feature of the season will be *For Congress*.

—Barry and Fay open their season on August 25. The following people have been engaged: Stella Rees, Edwin Young, Cora Van Tassel, Julia Sheldon, Sidney Burton, Mary Bird, T. D. Fawley and Paul Bonfield.

—Charles Seymour will manage and H. W. Tobin go in advance. Little Mar, an old variety star, has also been engaged. The repertoire will be All Crazy, Irish Aristocracy and Judge O'Brady.

[illegible][illegible]

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We have yet produced. Descriptive list and price asked on application.

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120 West Madison Street, Chicago.

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TELEGRAPHIC NEWS.

A Hot Night at the Hub.

[BY TELEGRAPH TO THE MIRROR.]
BOSTON, August 20.—Monday night was the hottest of the summer, and the attendance at the openings ruled only fair. Billie Taylor at Boston Museum, The Marmos at the Bijou, Baker's 72nd at Oakland Garden and Uncle Tom's Cabin at Park Square Garden.

An Unfortunate Mistake.

[BY TELEGRAPH TO THE MIRROR.]
STRAVINSKY, August 20.—The Big Four will appear at the Grand 21st, and Lily Clay's all-woman combination at the same house 25th. An Adventure Eden will be produced.

At Winton's the Correll Opera company opens on the 25th for a week. They appear in all the popular operas.

Baudry, the comedian, formerly of T. P. and W.'s company, is caricaturing at the O. P. here, being unable to furnish a headman who would give him a ball for him.

Spot Cash a Great Hit.

[BY TELEGRAPH TO THE MIRROR.]
ST. PAUL, August 20.—M. B. Curtis had a crowded house on Monday night, the first production of his new play, Spot Cash. The play is very funny, full of humorous situations, and is a great hit. Mr. Curtis was given an enthusiastic reception, and was frequently recalled. The company is a good one, and gave excellent support.

MISREX CORRESPONDENT.

ST. PAUL, August 20.—The curtain has just gone down on Spot Cash. The comedy is an assured success. F. W. PAUL.

Miss Evans' Opening in the West.

[BY TELEGRAPH TO THE MIRROR.]
PITTSBURGH, August 20.—Lillie Evans, in Fogg's Ferry, opened the preliminary season at the Opera House Monday night, and drew a large and enthusiastic audience. During the performance Miss Evans was frequently interrupted by hearty applause, and between acts was honored by calls before the curtain.

The Gay Capital.

PARIS, August 4, 1884.

The competition at the Conservatoire has been more than usually interesting this year, not only to the students and general public, but to the jury as well. The audience had on several occasions very emphatically differed with the awards, and when the jury failed to give a prize to M. Gailbert, a pupil of M. Maubert, the applause manifested their disgust and disapprobation in a very disorderly manner. When they only gave M. Druard what is called a second accessit, the booing and hissing was so loud and prolonged that it was too much for M. Anselme Thomas, the President, who stepped forward on the platform and said: "A word of respect toward the jury has been more than once shown; we have been the object of unbecomingly demonstration on the part, not of the public, but of a particular portion of that public. I shall take the necessary steps to put a stop to further scandal; and henceforth the jury will put up the names of the successful candidates on the doors outside, instead of announcing them publicly."

In the Grand Opera House there were ten candidates—five men and five women—but only two of the former succeeded in obtaining the coveted first prize: M. Druard, who chose for his trial piece the part of Mephisto phis, in Faust, and has already been engaged by the Opera, and M. Fournet, who sang the part of Bormani in Robert le Diable.

In tragedy there was only one first prize awarded, and that was captured by M. Marquet, a pupil of Gut, who recited a scene from Othello Roi.

In comedy there were twenty aspirants, but not a single first was awarded. One of the ladies, Mlle. Choudron, a pupil of M. Gut, obtained a second on her scene from Les Folies Amereuses, and no doubt would have obtained a deserved first had it not been for the fact that she is but sixteen years of age and the jury thought she could wait another year.

Comic opera gave a better crop, as the class for men turned out two firsts, and one was shared out from the competing ladies. MM. Maubert and Isardou also shared in the prizes of 1884. Both are pupils of M. Pouchard. The former, besides being possessed of a voice of great charm, is quite at his ease on the stage and is ready for his debut. He has already been engaged by M. Carvalho, and will prove a rival to M. Talazac, whom he much resembles in his manner. He is fact chosen for his trial the parts filled by Lahm and Mamm. M. Isardou is not only a singer, but an excellent comedian, and obtained a brilliant success in a scene from the opera of Le Medecin Malgre Lui. Mlle. Simonet, also a pupil of Pouchard, had already obtained the prize in the class for singing, and is the only person who received what might be called "a double first." Her voice is rather deficient in volume, but she knows how to use it to advantage. In the competition with wind instruments there were three firsts awarded. In the cornet trials M. Sabatier obtained a first prize. In the trumpet series M. Koch received a first. M. Lange, a second prize man in 1883, carried off a first for the manner in which he punished a transgressor. These three trials were carried on with closed doors, and no one but the parties immediately interested was allowed to be present. In these instances the jury had a full chance to decide without the assistance of the audience, who were usually as liberal in

their suggestions as some audiences gathered to witness a baseball match when there is an ample chance to decide without the assistance of the audience, who were usually as liberal in

Cholera and rumors of cholera, heat and absence of visitors may be our lot, but still the Hippodrome, with its movable roof, continues to draw. The management has changed the bill, and that means that *Le Petit* will see the new show. Mlle. Perrani, with her trained hunter, in one of the bright and particular stars, and the manner in which she leaps him over very high flaming hurdles is something wonderful to behold. The Ramsays are as active as india-rubber balls, and equal the once famous Giraudo in their acrobatic feats.

The abduction of an American girl, consisting in a chase after the said young lady by the Sioux Indians, caused an accident which might have been attended with serious consequences. At the moment a stalwart young Indian had succeeded in overhauling the captive, and was racing at full speed round the immense arena with her in his arms, his horse, for some unaccountable reason, stumbled and fell in dangerous proximity to the ropes, and the rider and his fair burden narrowly escaped being crushed by the animal falling upon them. As it was, the young lady, Mlle. Laocoe, appeared for the moment to be stunned, but eventually recovered, and amidst the loudly expressed sympathy and cheers of the audience, was borne out of the ring in the arms of her captor. The Algerians, in their ladder performance; Patti, the equitator; the Elton family, and the Brothers Ferrando all made successful debuts.

Some people want the world, and then would not be satisfied after it had been received. The lady equitators of the Hippodrome must have such dispositions, for they held a meeting on Saturday last to discuss their supposed grievances against the management; their principal ones being low salaries and fees imposed. It appears that they receive the meagre sum of twenty-five dollars a month, and from that amount the management deduct penalties for non-attendance, even when the absence is owing to indisposition. They have had the assurance to ask an increase of pay and a remission of fees, all of which has shocked the sensibilities of the liberal director, and—nothing more.

Mlle. Marie Seller, sister of the tenor of the Opera, was married on Saturday week to M. Georges Maurice. The entire company of the opera, with the manager, M. Vauvorbail, at their head, assisted at the ceremony, during which Anger and Girard sang "Deus Abraham," Caron sang "Pater Noster," Dellier and Dubouche gave "O Salutaris," Seller also gave "Ave Maria," and the chorus sang "Laudate." Altogether it was a very enjoyable gathering.

At one of the performances of the Cape Menagerie, now exhibiting at St. Etienne, Agap, the wild-beast tamer, had scarcely entered the cage containing one of the tigers when the ferocious brute sprang upon him and began worrying him with tooth and claw. The audience screamed with horror, women fainted, and a general rush for the doors ensued. Agap, however, kept cool, and in spite of some fearful lacerations all over the body and great loss of blood, fought with such determination that he finally overcame the tiger, which crouched down at his feet. Not content with this victory, Agap was foolishly enough to force it through its usual exercises, to the wonder and admiration of the crowd, which had stopped momentarily in its flight. The tamer then left the cage, and all torn and bleeding as he was, proceeded to that containing a lioness—which had formerly made a meal of Pearson, one of his predecessors in the perilous situation. He entered the cage unharmed, and succeeded in putting the lioness through her habitual jumps, after which he left the cage. The spectators were hushed during the performance, and gave a sigh of relief when it was over. Agap then had his wounds, which were very severe, dressed by a surgeon who happened to be in attendance.

We are promised a proper theatre here next summer, where music, the drama and all the luxuries of the season will be produced. It is to be built in a large garden containing 20,000 square yards, out near the Bois de Boulogne, our Central Park. The plan is by M. Arret, who built the Hippodrome, and it will not only possess all the advantages of that commodious establishment, but such improvements as experience has taught will add to the comfort and convenience of the patrons. It will be opened on the first of May, 1885, and will consist of that happy combination so dear to every true Parisian—beer garden, wine-shop and theatre.

The hotel (dwelling-house) furniture and jewelry of Mme. Judic are to be sold next week, by order of the Courts, in order to regulate the succession of her late husband, as regards the respective shares of the children. This is one of the peculiarities of French law, which, by the way, seems very strange to an American in many other respects. Of course Judic, who is rich, will buy in everything, and will likely leave everything she has when she "makes a die," to the same infants. However, the Courts have so little faith in the stability of women that they guard the children from any possibility of being cheated out of their just due.

Capoul and Mlle. Jeanne Delray are summing at Luchon, and are contributing to the income of the country doctors. Capoul is like a sailor on shore, and imagines that he is one of the finest horsemen in France. While on his way, on horseback, to visit an uncle of his living near Toulouse, the creator of Paul et Virginie was taken suddenly ill, and had to be carried in a cart to the first railway station, where he returned to Luchon. He is likely to be confined to his bed for eight or ten days. Mlle. Jeanne Delray was descending from the Chaudron when she was stung on the foot by some insect, and was compelled to take her bed in consequence. It is said that her ankle became so much swollen that her leg resembled a Dutch cheese—with the big end down.

Miss Mary, the female elephant performing in the Tour de Monde, the darling of the public and the spoiled and petted child of the company at the Chatelet, left town on Wednesday night, the performance of the grand spectacular play having drawn to a close. She attracted a vast deal of attention as she walked along the quays to the Orleans railway station on her way to Limoges, where the other pachyderms of Sanger's Circus are no doubt impatiently awaiting her arrival.

M. Oliver Metra, who was for so many years

the leader of the orchestra at the Folies Bergeres, but now on the retired list, is well-known in Paris as the writer of most of the music of the popular songs of the past ten years. He has just completed the music of a new comic opera, which is destined for the Bouffes. The libretto is by MM. De Trégnoff and Paget. The production would be wonderfully good, and will probably make a hit.

The next season of Italian Opera in this city promises to be wonderfully brilliant, as the following names already secured will prove: Patti, Scenich, Rosine (Borch, Tremelin and Rodolph Rodolphi). They should prove sufficient for any one who is not inclined to be greedy.

Judic has unquestionably made the Varities, and now we will have the opportunity of seeing whether it can stand alone. The management has engaged Céline Chausmont to open the season with *Le Grand Cauter*, in which she takes the role of *Angeline*. In the second act she does an *equitation* scene, and she was up at the Hippodrome the other evening to get M. Legat, the trainer, to put a nice quiet horse in charge for her. All the old favorites, Dupuis, Baron and the rest, always excepting Judic, are in the cast. In January they give their new piece with Jeanne Giraudo, who is one of the best actresses in the profession, as leading lady.

M. Koenig, of the Gymnase, has just induced Jules Claretie to write a new play, or rather to dramatize his novel *Le Prince Zillah*. This book has had a very successful run, and has already reached its tenth edition. The play is expected to be finished in time to take the place of *Le Maître de Forges* at the expiration of its run.

Henri Meilhac and Philippe Gille have also been interviewing M. Koenig in regard to their new piece, which is entitled *Ronde du Commissaire*; or *The Round of the Sergeant of Police*. It narrates what he sees, hears and does, and it reports as to be believed it is a very funny comedy. The director of the Gymnase now has the piece in his hands, and will probably accept it.

Sardon is soon to read his new comedy to the committee of the Français. It is called *Pattes de Mouche*, which might be translated as *Fly Feet*; but he means the little bits of court-plaster with which the ladies disguise their faces, and which in French slang are known as "*pattes de mouche*." It is announced by his friends that this play will surpass *Fedora*—in fact it is the effort of his life.

M. Riva, a new tenor, will make his debut at the Opera in *Robert le Diable*. The *Figaro* says that *Le Matin*, the American newspaper published in French, has been seized for debt. This is a branch of the *Morning News*, a paper that was so brilliantly started about a year since with Chamberlin at the head, and a man named Hopkinson, who achieved wealth and fame by marrying a daughter of Jayne, the medicine man, as bacher.

Echoes from the Boulevard: Floride Delamere is Mrs. John Smith in private life. She is asked:

"How long have you been married?"

"Four years."

"How many children have you?"

"None. The fact is, I have been so busy that I have not had time."

Affectionate children:

"What shall we give mother on her birthday?"

"A nice silk dress."

"No; she would wear it out. Give her a silver crest-stand; she will leave it to us."

At the theatre:

Speaking of the leading actress, who is no longer young, but "lights up well":

He: "By George! she is still superb—if she was only ten years younger!"

She: "Unfortunately it is just the other way. She is ten years older." MENTOR.

Monte Cristo Make-Up.

Simmonds and Brown have begun to make up Mr. Stetson's Monte Cristo company for its third season. James O'Neill will lead it as before, receiving the same salary as last season—that is, \$400 a week, but getting an increase in his sharing terms. J. W. Shannon, the clever author-actor, will again play Caderousse, and his wife (Annie Boudin) will also find a place in the company. The leading lady will probably be May Ellis, formerly of a Lights o' London company. And among the other people engaged are James Taylor and T. V. Melton. The part of Noirtier has been filled by Ralph De Lorne. The head of this Monte Cristo will be as big as ever, but the tail will be shortened.

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As I am sole owner of the Charles Foster version of

MONTÉ CRISTO.

my rights in the same having been sustained in judgment rendered in the United States Court in suit of Mrs. Lizzie Price Foster vs. John Stetson, and as I understand certain unscrupulous parties have applied for dates for its production, this is to warn all managers against negotiating with said parties, as I shall maintain my rights legally in all cases.

JOHN STETSON,

Presenting Mr. JAMES O'NEILL as EDMOND DANTÈS.

Mr. N. D. ROBERTS, Agent.

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New York Herald, August 12, 1884.
"The dramatic aptitude by the clever manner in which she portrayed the joys and sorrows of the lovely, persecuted little heroine, and by the skill with which she kept her own identity out of sight."
"Judging from the applause with which the play was greeted, and the frequency with which the principal actors were called before the curtain, it is safe to assume that Caprice will prove thoroughly successful."

New York World, August 12, 1884.
"Miss Madder as Mercy is in every way charming... Singing her own little simple song with infinite pathos, and meeting throughout the applause an abundantly deserved one. Miss Madder was called out at the end of each act and duly applauded."

Stephen Fiske in The Knickerbocker, August 16.
"She is deliciously natural and piquant, with quick, effective transitions, girlish grace and a voice and manner equally sympathetic. Her audience were won at once. She pleased the ladies and charmed the gentlemen. From the first act her success was assured. She is an emotional Lora, a lovely Maggie Mitchell. She has improved very much as an actress since her debut two years ago at the burned Park, but she has preserved that indefinable attraction which then captured all hearts. Now she appeals to the head as well as to the heart; but she still holds all hearts securely. At the Madison Square the play would have run a year. As a star it will be all that Miss Madder can require for several seasons."

New York Dispatch, August 17, 1884.
"The performance of the drama was accorded a more than ordinarily favorable reception. Miss Madder as Mercy captured her audience, not by her personal beauty, but by an indefinable charm of presence and gentleness of expression which won at once the sympathy, the respect and confidence of her audience."

Sunday Mercury, August 17, 1884.
"The attendance was very large and the enthusiasm was as abundant as it proved to be genuine. In such a role as From From it is beyond question that her triumph would be assured. Those present heard 'In the Gloaming' for the first time as it has never before been given with such tender and pathetic effect and its enthusiastic re-demand was only just to Miss Madder."

New York Sun, August 12, 1884.
"She was called before the curtain at the end of each act. When she appeared the last time the audience rose and cheered her. Mr. Taylor was also called out and made a short speech."

New York Dramatic News, August 12, 1884.
"Miss Minnie Madder impersonated the heroine with charming simplicity and true artistic feeling. The audience was large and demonstratively appreciative."

New York Star, August 12, 1884.
"The piece met with unmistakable favor. It was observed with unflagging interest from beginning to end. Miss Madder as Mercy completely won the sympathies of the spectators. She is a delightful actress, with an individuality that is pleasing, and a method of expression essentially natural. Her acting was intelligent throughout, and the frequent calls before the curtain were well deserved. Caprice is a success."

New York Daily Graphic, August 12, 1884.
"The house was crowded in every part and the enthusiastic applause and repeated recalls indicated how well she succeeded in pleasing the audience. It is a well constructed simple comedy drama, free from vulgarity and anything that savors of uncleanness, with a plot that is interesting and coherently carried through the four acts. Miss Madder invests the character of Mercy with a realism that is delightfully refreshing. She is always subdued and natural, and cannot fail to be successful wherever she appears."

New York Mirror, August 17, 1884.
"Minnie Madder played the heroine Mercy with rare naturalness and feeling. Her face is expressive, and tears and smiles, like shower and sunshine, are produced by her at will as the demands of the part necessitate. Her voice is sweet and resonant, and her efforts are directed by intelligence. In the earlier acts she presented a winning picture of the shy country maiden, pleasing the spectators by her artlessness and complete self-possession. The third act brought out Miss Madder's reserved power. She gave pathos and intensity to the parting with her husband. In the last act her assumption of the graces of a woman of the world afforded a distinct contrast to the rustic manners of Mercy in the preceding portion of the play."

New York Times, August 12, 1884.
"Miss Madder had captivated her critics before she had left the stage in the first scene. Her performance from beginning to end was one series of triumphs with her audience, and it was met with round after round of applause from enthusiastic admirers. The author was dragged before the curtain by Miss Madder in response to loud calls at the end of the third act."

New York Daily News, August 12, 1884.
"The best play of the kind produced in years. It is not saying too much that there is no actress on the American stage to day who is so clearly the possessor of genius as Miss Madder. She was called before the curtain at the end of every act, and received such indications of approval as were unmistakable. Such enthusiasm is seldom seen in a theatre. At the end of the third act floral offerings fairly rained on the stage from boxes and orchestra. She has achieved a grand dramatic triumph in her new play of which she may be proud, and which will insure the success of not only this, but many seasons."

New York Truth, August 12, 1884.
"The result was one upon which the author may congratulate himself. He was vociferously called before the curtain. Miss Minnie Madder assumed the role of the heroine and played it with charming simplicity. Her comedy scenes were delicious. She encountered the full approbation of the audience and was called before the curtain at the conclusion of each act."

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